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1904

BRITISH MUSEUM.

A GUIDE

TO THE

FIRST AND SECOND EGYPTIAN ROOMS.

Predynastic Antiquities,
Mummies, Mummy-Cases, and other Objects connected with the Funeral Rites of the Ancient Egyptians.

SECOND EDITION.

WITH 32 PLATES AND 28 ILLUSTRATIONS IN THE TEXT.

PRINTED BY ORDER OF THE TRUSTEES.

1904.

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SMITHSONIAN
INSTITUTION
106

A GUIDE

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FIRST AND SECOND EGYPTIAN ROOMS.

British Museum. Dept. of Western Asiatic Antiquities

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HARRISON AND SONS,
PRINTERS IN ORDINARY TO HIS MAJESTY,
ST. MARTIN'S LANE, LONDON.

THIS Guide contains a description of the predynastic antiquities, etc., arranged in the Cases on the Landing of the North-west Staircase, and of the mummies, mummy-cases, and other objects connected with the Funeral rites of the ancient Egyptians, exhibited in the First and Second Egyptian Rooms.

In the preparation of this edition I have been ably assisted by Mr. H. R. Hall, M.A., Assistant in the Department.

E. A. WALLIS BUDGE.

DEPARTMENT OF EGYPTIAN AND ASSYRIAN ANTIQUITIES, BRITISH MUSEUM,
November 14, 1903.

LIST OF PLATES.

	PLATE
Mummy-case of Mycerinus, king of Egypt, about B.C. 3633. [No. 6647]	I.
Skeleton of Ḥeni, an official, about B.C. 2600. [No. 23,425]	II.
Coffin of Ḥeni, an Egyptian official, about B.C. 2600. [No. 29,576]	III.
End (inside) of the coffin of Ḳua-ṭep, about B.C. 2600. [No. 30,840]	IV.
Coffin of Nes-Khensu, a royal scribe, about B.C. 1200. [No. 36,211]	V.
Mummy of Pa-khat-khert-Ḥeru, about B.C. 900. [No. 6666]	VI.
Mummy of Thent-Mut-s-Kebti, about B.C. 900. [No. 22,939]	VII.
Mummy of Katebet, a priestess, with pectoral, scarab, ushabti figure, etc., about B.C. 800. [No. 6665]	XIII.
Mummy of Ȧrit-Ḥeru-ru, about B.C. 550. [No. 20,745]	IX.
Mummy-case of Ȧn-Ȧntef, king of Egypt, about B.C. 2500–2000. [No. 6652]	X.
Inner coffin of Ānkh-f-en-Khensu, a priest, about B.C. 1200. [No. 30,720]	XI.
Painted wooden coffin of Ḥu-en-Ȧmen, an incense bearer, about B.C. 800. [No. 6660]	XII.
Mummy-case of Katebet, a priestess, about B.C. 800. [No. 6665]	XIII

PLATE

Mummy cover of a priestess, about B.C. 800. [No. 24,790] . . . . . XIV.

Mummy-case of Bak-en-Mut, about B.C. 700. [No. 24,792] . . . . . XV.

Mummy-case of Åmen-åri-årit, about B.C. 650. [No. 6668] . . . . . XVI.

Mummy-case of Pen-sensen-Ḥeru, about B.C. 550. [No. 24,906] . . . . . XVII.

Mummy-case of Pen-Åmen-neb-nest-taui, about B.C. 550. [No. 6676] . . . . . XVIII.

Mummy-case of Ḥeru-netch-tef-f, about B.C. 500. [No. 6678] . . . . . XIX.

Mummy and mummy-case of Seshep-seshet, about B.C. 650. [No. 22,814] . . . . . XX.

Sarcophagus of Ḥeru-å, a prophet of Menthu, about B.C. 550. [No. 15,655] . . . . . XXI.

Mummy-case of Tcheṭ-ḥrå, about B.C. 550. [No. 29,776] XXII.

Mummy of Mut-em-mennu, about B.C. 100. [No. 6704] XXIII.

Mummy with amulets, about A.D. 100. [No. 6714] . XXIV.

Sarcophagus of Soter, archon of Thebes, about A.D. 110. [No. 6705] . . . . . XXV.

Mummy-case of Nes-Amsu, about B.C. 400. [No. 29,581] XXVI.

Painted cartonnage case, about B.C. 300. [No. 6686] XXVII.

Painted cartonnage case, about A.D. 100. [No. 29,583] XXVIII.

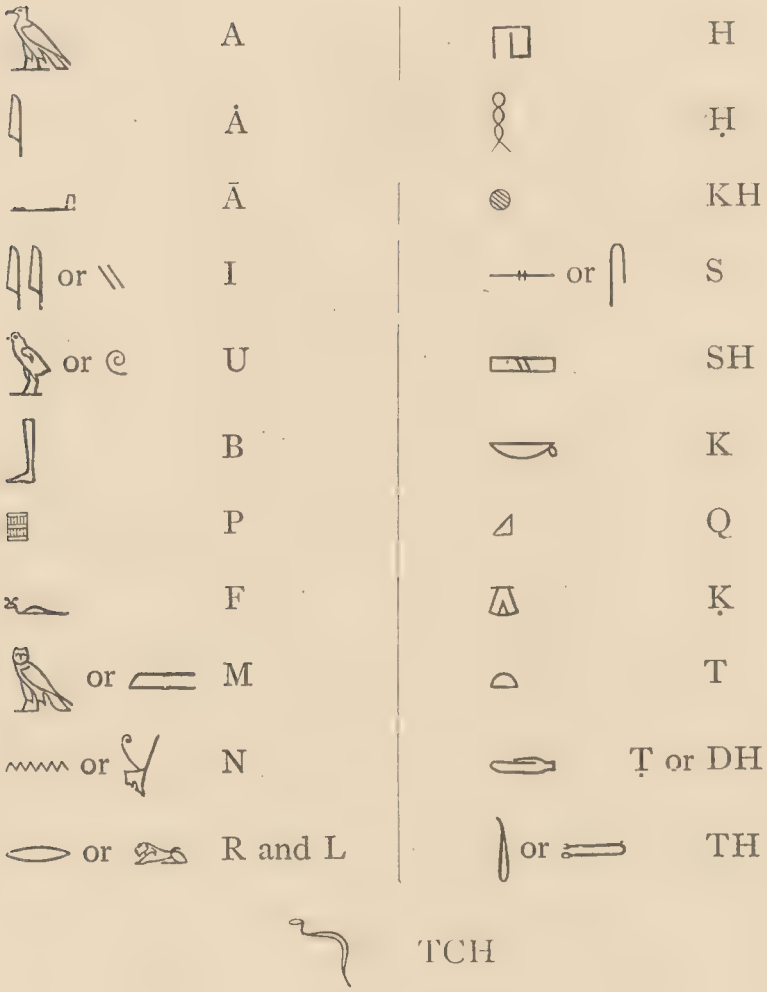
Mummy of Artemidorus, with painted portrait, about A.D. 200. [No. 21,810] . . . . . XXIX.

Painted papyrus mummy-case of a high official, about A.D. 200. [No. 29,584] . . . . . XXX.

Painted papyrus mummy-case of a Græco-Egyptian lady, about A.D. 200. [No. 29,585] . . . . . XXXI.

Wooden coffin of a child, about A.D. 200. [No. 29,588] XXXII.

THE EGYPTAIN ALPHABET.



A GUIDE

TO THE

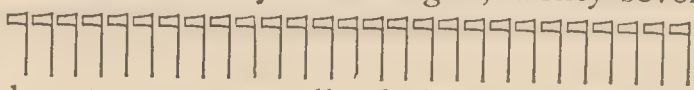
FIRST AND SECOND EGYPTIAN ROOMS.

To the elaborate care bestowed by the ancient Egyptians on the preservation of their dead, and to their punctilious observance of funeral ceremonies and rites, and to the thoughtful provision which they made to ensure the well-being and comfort of the deceased, we owe very much of our knowledge of the domestic habits and usages of ancient Egypt. The collection of objects from the tombs of Egypt, which has been gradually brought together during the past century in the British Museum, is the largest and most varied collection of its kind in Europe. It comprises mummied bodies, mummy-cases and coffins, and furniture for the funeral and the tomb; articles of dress and food, and of occupation or amusement, deposited by the living for the use or solace of the beloved dead in the last long journey or in the new life; figures of the protecting gods, and amulets prescribed by the religious belief of the people; and a multitude of miscellaneous objects which, for one reason or another, found their way into the sepulchral chambers, and have thus come down to us so marvellously well preserved. The collection is displayed in the four Egyptian Rooms of the Upper Floor of the Museum; but the scope of the present Guide is

limited to a description of the contents of the First and Second Rooms, which specially illustrate the methods followed in the preparation of the body for burial, and are more immediately connected with the funeral rites of the ancient Egyptian people, whose religious convictions had for thousands of years confirmed them in the belief of the immortality of the soul.

The **Religion** of the Egyptians developed in two directions, *i.e.*, towards monotheism, and towards polytheism. They believed in the great and supreme power which made "the earth, the heavens, the sky, men and women, animals, birds, and creeping things, and all that is and all that shall be"; and to this power they gave the name NETER  . But side by side with Neter, or God, they believed in a number of beings, or existences, which, because they were thought to have something of the nature of God in them, they called *Neteru*  , or "gods." Some of these were mythological personifications of natural phenomena and whatever is permanent or subject to fixed rule in time and space: such as Earth, Sky, Sun, Moon, Stars, Light and Darkness, the Inundation, the Year, the Seasons, and the Hours. The goddesses Nut, Neith, Isis, Nephthys, Hathor, Uatchit, Nekhebit, etc., are names of the Sky, especially at sun-rise or sun-set. The Sun has countless names, Ptaḥ, Tmu, Rā, Horus, Khnemu, Sebek, Ȧmen, etc.; and some of them, such as Osiris and Seker, are names of the Sun after he has set, or, in mythological language, has died and been buried. Seker signifies "the coffined," and Ȧmen, "he who hideth himself," just as Horus signifies "the one above," and Ptaḥ, "the opener," and Tmu, "the closer." All gods, as such, were absolutely equal in their might and in their divinity; but, mythologically, Osiris might be said to be slain by his brother Set, the personification of Night, who, in his turn,

was overthrown by Horus (the rising sun), the heir of Osiris. The cosmic gods were usually represented in animal shape, or part human and part animal; only one god, Tmu, appears always in human form.

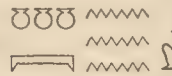
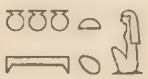
Another view is, that the Egyptians reduced everything to one kind of primæval matter, which they believed contained everything in embryo; this matter was water,  , which they deified, and everything which arose therefrom was a god. The priests of Heliopolis assumed the existence of a company of nine great gods, which they called *paut neteru*  ; another group of nine great gods formed the "lesser *paut*"; and a third group of nine gods is also known. When the three companies are to be understood, the idea was expressed by writing the axe or hatchet, which is the common symbol for god, twenty-seven times, thus:  . In the primæval matter or water lived the god Tmu, and when he rose for the first time, in the form of the sun, he created the world; and it is stated in an early text that "while as yet there was neither heaven nor earth, and "when neither gods had been born, nor men created, the "god Tmu was the father of human beings, even before "death came into the world." The first act of Tmu was to create from his own body the god Shu and the goddess Tefnut; and afterwards Seb the earth and Nut the sky came into being. These were followed by Osiris and Isis, Set and Nephthys.

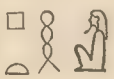
Yet another view is, that creation came into being through a word spoken by the god Thoth, who was believed to be a form of the divine intelligence; when Thoth gave the word, what he commanded at once took place by means of the gods Ptaḥ and Khnemu, the visible representatives of the power which turned Thoth's com-

mand into deed. Khnemu made the egg of the Sun, and Ptaḥ gave to the god of light a finished body.

In the latter days of the Egyptian religion the worship of the people degenerated into a superstition of the grossest kind; but it cannot be too strongly insisted upon, that the accounts of it given by the Greeks and Romans are utterly untrustworthy.

The following are the principal gods mentioned in the Book of the Dead (see pp. 10, 11, 14):—

Nu  , the primæval watery mass from which the gods were evolved; **Nut**  is a female counterpart of this god.

Ptaḥ  carried out the mandate of Thoth at the creation; he was the "Opener" of the day.

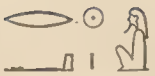
Ptaḥ-Seker  , *i.e.*, Ptaḥ joined to the incarnation of the Apis bull at Memphis.

Ptaḥ-Seker-Ȧusȧr  , the triune god of the resurrection.

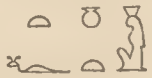
Khnemu  carried out the mandate of Thoth at the creation; he set the earth on its four pillars, and it was he who fashioned man upon a table as a potter fashions a vessel.

Kheperȧ  , a form of the rising sun, and a type both of matter which is on the point of passing from inertness into life, and also of the dead body which is about to burst forth into a new life in a glorified form.

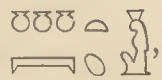
Tem  or **Ȧtmu**  , the head of the gods of Heliopolis; he was a form of the night sun, and was the "Closer" of the day.

Rā  the sun-god, and the "king of all the gods"; he was the visible emblem of God, to whom sacrifices and offerings were made daily.

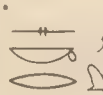
Shu  , the first-born son of Rā, typified the light; he supported the sun and the heavens upon his shoulders, and it was he who lifted up the sky from resting upon the earth-god Seb.

Tefnut  was the twin sister and female counterpart of Shu.

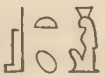
Seb  , the son of Shu, was the personification of the earth.

Nut  , a female counterpart of Seb, was the personification of the sky.

Ȧusȧr or **Osiris**  , the son of Seb and Nut, husband of Isis, and brother of Set and Nephthys. Osiris was a form of the sun-god after he had set, and as such became the emblem of the motionless dead. He became the type of eternal existence, and the symbol of immortality; and as judge of the dead he was believed to exercise functions similar to those attributed to God. Through the sufferings and death of Osiris, the Egyptian hoped that his body might rise again in a transformed, glorified, and incorruptible shape, and the devotee appealed in prayer for eternal life to him who had conquered death and had become the king of the underworld through his victory and prayer.

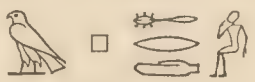
Seker  , the Socharis of the Greeks, was the "closer" of the day, and subsequently became a god of the dead. He was associated with Ptaḥ, the creator, and with Osiris, the god of the resurrection, and thus became

a triune god, through whom all men obtained life in the world to come.

Ȧuset or Isis  was the wife of Osiris and mother of Horus.

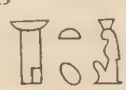
Ḥeru or Horus  , the sun-god, the name of the oldest god in the Nile Valley.

Ḥeru-sa-Ȧuset  "Horus, son of Isis," a god who is often confused with Horus, the sun-god.

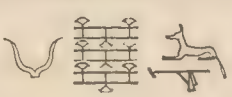
Ḥeru-p-khart  , "Horus the Child," a name of "Horus, son of Isis."

Ḥeru-khuti  , "Horus of the two horizons," a form of the sun-god, called by the Greeks **Harmachis.**

Set  typified the night, and was the opposite of Horus, the god of the day.

Nephthys  was the wife of Set, and typified the evening.

Ȧnpu or Anubis  typified the darkest part of the twilight or the earliest dawn; he was god of the mummy-chamber and of the cemetery.

Ȧp-uat  , a messenger of Osiris and god of the dead.

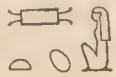
Ḥu  and **Sȧa**  appear among the gods when the soul of the deceased is being weighed in the balance.

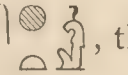
Teḥuti or Thoth  was a form of the divine intelligence, and later was the "scribe of the gods"; he was the author of the religious compositions which protected the deceased from evil.

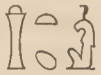
Maāt  , the female counterpart of Thoth; she appears to be the personification of physical law and moral rectitude.

Ḥet-Ḥeru or Hathor  , the goddess of the sky wherein Horus, the sun-god, rose and set. She provided meat and drink for the deceased.

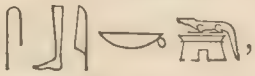
Meḥt-urt  , the region of the sky in which the sun travels daily.

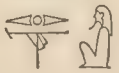
Net or Neith  , the goddess of the sky wherein the sun rises.

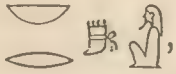
Sekhet  , the wife of Ptaḥ, was the personification of the burning heat of the sun.

Bast  was the personification of the gentle and fructifying heat of the sun.

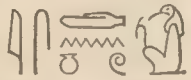
Nefer-Tmu  typified a form of the sun's heat.

Sebȧk  , a form of Horus, the sun-god.

Ȧmsu  was the personification of the reproductive power of nature.

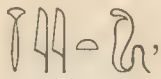
Neb-er-tcher  , a name given to Osiris after the reconstitution of his body.

Un-nefer  , a name of Osiris.

Ȧsṭennu  , a form of Thoth.

Serq  , a form of the goddess Isis.

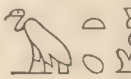
Taurt or Thoueris  , the wife of Set, or Typhon of the Greeks.

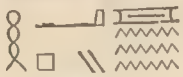
Uatchit  , a form of Hathor and the northern sky.

Nekhebit  , a form of Hathor and the southern sky.

Beb  , the first-born son of Osiris.

Ȧmen  , a god of Thebes, to whom in later times were attributed all the powers of Rā, Ptaḥ, Khnemu and other ancient gods of Egypt.

Mut  , wife of Ȧmen, and goddess of Thebes.

Ḥāpi  , the god of the Nile.

Ȧmset 

Ḥāpi 

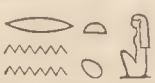
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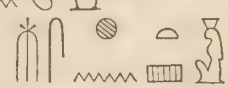
Qebḥsennuf 

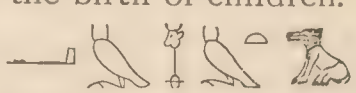
The four children of Horus (or Osiris), see pp. 125, 126.

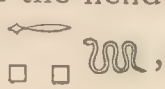
Ḥeru-shesu  , the "followers of Horus," a number of mythological beings who appear with Horus and Set in the ceremony of "opening the mouth."

Shai  , the personification of destiny, luck, or fortune.

Renenet  , the female counterpart of Shai.

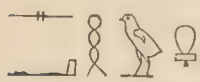
Meskhenet  , a deity who seems to have presided over the birth of children.

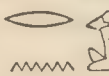
Ām-mit  , or "eater of the dead," the name of the fiend who ate up the wicked dead.

Āpep  , the name of a fiend.

Nâk  , the name of a fiend.

The Egyptians believed in a future life; and the doctrine of eternal existence is the leading feature of their religion, and is enunciated with the greatest clearness in all periods. In the Papyrus of Ani, in answer to the question of the deceased, "How long have I to live?" the great god of Heliopolis replies, "Thou shalt exist for "millions and millions of years, a period of millions of "years." But while we have the evidence of the Egyptian belief in eternal life, we are nowhere told that man's corruptible body will rise again; still, its preservation must in some way have been connected with the life in the world to come, otherwise the prayers recited to this end would have been futile, and the time-honoured custom of mummifying the dead would have had no meaning.

The **corruptible body** of a man, considered as a whole, was called *khat*  , a word which seems to be connected with the idea of something which is liable to decay. But the body does not lie in the tomb inoperative, for by the prayers and ceremonies on the day of burial it is endowed with the power of changing into a *sāḫu*  , or **spiritual body.** It was this body which ascended into heaven and dwelt with the gods. In close connection with the corruptible and spiritual bodies stood the **heart** *ȧb*  , which was the seat of life and thought. Besides these the Egyptian believed that a man possessed an abstract individuality or personality, endowed with all his characteristic attributes, which had an absolutely independent existence. This was the *ka*  , or **"double";** offerings were made to the *ka*, and it was thought that it could inhabit a statue of the deceased. To that part of a man which, beyond all doubt, was believed to enjoy an

eternal existence in heaven in a state of glory, the Egyptians gave the name *ba*  , or **soul,** which is usually depicted in the form of a human-headed hawk  . A man also possessed a **shadow** *khaibit*  ; a "shining" or translucent, intangible similitude of the deceased called *khu*  , a word usually rendered "**intelligence**" or "**shining one**"; a "**power**" or "**form**" called *sekhem*  ; and a **name,** *ren*  . Thus the whole man consisted of (1) a corruptible body; (2) a spiritual body; (3) a heart; (4) a double; (5) a soul; (6) a shadow; (7) an intangible shining casing or spirit; (8) a divine form; and (9) a name. It is thought that the spiritual body began its existence as soon as the body had been laid in the tomb. In heaven the beatified eat bread which never grows stale, and drink wine which grows not musty; they wear white apparel, and sit upon thrones among the gods who cluster round the tree of life near the lake in the Field of Peace; they wear the crowns which the gods give unto them, and no evil being or thing has any power to harm them in their new abode, where they will live with Rā for ever.

The **deposit of the Dead** in the tomb was accompanied by ceremonies of a symbolic nature, in the course of which certain compositions, comprising prayers, short litanies, etc., having reference to the future life, were recited or chanted by priests and relatives on behalf of the dead. The greatest importance was attached to such compositions, in the belief that their recital would secure for the dead an unhindered passage to God in the next world, would enable him to overcome the opposition of all ghostly foes, would endow his body in the tomb with power to resist corruption, and would ensure him a new life in a glorified body in heaven. At a very remote

period certain groups of sections or Chapters had already become associated with some of the ceremonies which preceded actual burial, and these eventually became a distinct ritual with clearly defined limits. Side by side, however, with this ritual there seems to have existed another and larger work, which was divided into an indefinite number of sections or Chapters, comprising chiefly prayers, and which dealt on a larger scale with the welfare of the departed in the next world, and described the state of the existence therein, and the dangers which must be passed successfully before it could be reached, and was founded generally on the religious dogmas and mythology of the Egyptians. A large number of Chapters belonging to this other work were grouped together by the Egyptians under the title of **Per em hru,** *i.e.*, "[The Chapters of] Coming Forth by Day"; these are now commonly known as the **"Book of the Dead."***

The art of **Mummifying the Dead** was practised in Egypt certainly as early as B.C. 4500, and there is now no doubt that the prehistoric inhabitants treated the bones of their dead with bitumen, for the purpose of preservation, some thousands of years earlier. It was continued down to A.D. 500. The Egyptians at one time believed that the soul, having passed through various transformations, would reinhabit the body, after undefined ages, and this belief imposed upon the relatives the obligation of using

* A coloured facsimile of the illustrated papyrus of Ani, a scribe of all the gods of Thebes, and administrator of the granaries of the Lords of Abydos about B.C. 1500, is exhibited in Cases F and G in the Third Egyptian Room. The original papyrus measures 78 ft. by 1 ft. 3 ins., and is the longest and finest of the Theban Books of the Dead now known. The facsimile of the Papyrus of Ani has been published by the Trustees of the British Museum (folio or half bound), price £2 10*s.*, also the Egyptian Text, with interlinear transliteration and translation, a running translation, introduction, etc., half mor., 4to., price £1 10*s.*

the best means at their command to preserve the body, and to deposit it in a secure resting-place. To the last the preservation of the body was believed to be connected in some way with the life in the world to come.

Mummy is the term which is generally applied to the body of a human being or creature which has been preserved from decay by means of bitumen, spices, gums, and natron. As far as can be discovered, the word is neither a corruption of the ancient Egyptian word for a preserved body, nor of the more modern Coptic form of the hieroglyphic name. It is derived from the Arabic *mumia*, "bitumen"; and is found in Byzantine Greek and in Latin, and indeed in almost all European languages.

The hieroglyphic word for making a dead body into a mummy is *qes*, and means to "wrap up in bandages."

We obtain our knowledge of the way in which the ancient Egyptians mummified their bodies from Greek historians, and from actual examination of mummies. According to Herodotus, the art was carried on by a special guild, appointed by law. A body might be mummified in three different ways, and the price varied accordingly. In the first and most expensive method the brain was extracted through the nose by means of an iron probe, and the intestines were removed entirely from the body through an incision made in the side with a sharp Ethiopian stone. The intestines were cleansed and washed in palm wine, and, after being covered with powdered aromatic gums, were placed in Canopic jars (see below, p. 125). The body was then filled up with myrrh and cassia, and other fragrant and astringent substances, and was laid in natron for seventy days.*

* In Genesis l, 3, the number is given as forty. The patriarch Jacob was "embalmed." "And forty days were fulfilled for him; for so are fulfilled the days of those which are embalmed; and the Egyptians mourned for him threescore and ten days."

It was then carefully washed, and wrapped up in strips of fine linen smeared with gum. The cost of mummifying a body in this fashion was a talent of silver, or about £240. In the second method the brain was not removed at all, and the intestines were simply dissolved and removed in a fluid state. The body was also laid in salt or natron, which, it is said, dissolved everything except the skin and bones. The cost of mummifying in this manner was 22 minæ, or nearly £90. The third method was employed for the poor only. It consisted simply of cleansing the body by injecting some strong astringent, and then salting it for seventy days. The cost was very small.

Diodorus agrees generally with Herodotus. He adds, however, that the incision was made on the left side of the body, and that the "dissector," after the operation, fled away, pursued and stoned by those who had witnessed it. It would seem that the dissector merely fulfilled a religious obligation in fleeing, and that he had not much to fear.

An examination of Egyptian mummies proves that the accounts given by Herodotus and Diodorus are generally correct, for mummies with and without ventral incisions are found, and some are preserved by means of balsams and gums, and others by bitumen and natron.

But it must not be assumed that the three methods above described were the only ones adopted. If the friends of the dead were too poor to go to the expense of even the cheapest of these methods, the body was soaked in salt and hot bitumen, or in salt only. In the salt and bitumen process every cavity of the body was filled with bitumen, and the hair disappeared. Clearly it is to the bodies which were preserved in this way that the name "mummy," or bitumen, was first applied. The salted and dried body is easily distinguishable. The skin is like paper, the features and hair have disappeared, and the bones are very brittle and white.

The art of mummifying reached the highest pitch of perfection at Thebes. The mummies of the first six dynasties drop to pieces on exposure to the air, and smell slightly of bitumen; those of the XIth dynasty are of a yellowish colour and very brittle; those of the XIIth dynasty are black. The method of embalming varied at different periods and places. From the XVIIIth to the XXIst dynasty the Memphis mummies are black, while those made at Thebes during the same period are yellowish in colour, and have the nails of the hands and feet dyed yellow with the juice of the henna plant. After the XXVIth dynasty the mummies made at both places are quite black and shapeless; they are also very heavy and tough, and can be broken only with difficulty.

With regard to the treatment of the several parts of the body, it may be noticed that the eyes were sometimes removed and their places supplied by others of ivory or obsidian. The hair was also removed, and made into a packet covered with linen and bitumen. At a late period the flank incision was covered with a metal plate, on which a symbolic eye was engraved. The special treatment of the intestines has already been noticed.

The linen bandages employed to swathe the body were three or four inches in width; the length varied according to circumstances, as many as 400 yards are said to have been employed for one mummy. They are generally coarsest near the body, and finest outside. Some mummies have an outer linen shroud dyed red, and over that a net-work of porcelain bugles, amidst which figures of sepulchral deities and other emblems are introduced. On a few mummies of the earlier dynasties and of the age of the Ptolemies, portions of the **Book of the Dead** (the ancient funeral liturgy of the Egyptians) were written on the outer bandages after they had been laid on. A very common, but generally late, mode of ornamentation of the mummy

was the cartonnage, composed of twenty to forty layers of linen tightly pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, and appropriately painted, in colours in tempera, with figures of deities and inscriptions.

The finished mummy was placed in the coffin, which was usually of sycamore, and was either left plain with inscriptions cut upon it, or was covered with a coat of plaster painted in tempera. In some instances two or three coffins were used, fitting into one another like a nest of boxes.

The bodies of kings and persons of rank or wealth, as well as those of the sacred bulls, were also deposited in massive **sarcophagi**, or stone coffins of granite, basalt, alabaster, slate, etc. Some are plain, but many are carved with scenes and inscriptions in relief or intaglio, chiefly extracts from the Book of the Dead and other religious works. Considerable variety prevails in the range of subjects selected for the ornamentation of coffins and sarcophagi; some were due to the caprices or different tastes of the relatives of the deceased.

Coffins of the period of the first six dynasties found at Ṣaḳḳâra are carved with human faces. Under the XIth dynasty the coffin took the shape of the mummy, being hollowed out of the trunk of a tree, or was rectangular. On it were the usual sepulchral dedications, and sometimes addresses of Isis and Nephthys, goddesses of the Dawn and the Sunset, to the deceased, who, in death, was identified with the God of the Dead, Osiris. The rectangular coffins with flat covers had the inscriptions outside deeply cut, but those inside painted in appropriate colours, or traced in red and black ink. These inscriptions are addresses to the gods, etc., similar to those found inscribed on the walls within the pyramids of the VIth dynasty at Ṣaḳḳâra. Besides these, there are pictures of

the various articles of the wardrobe and attire, vases of cosmetics, arms, etc. Under the XVIIth (B.C. 1750) dynasty coffins are in some instances painted yellow from head to foot. Under the XVIIIth (B.C. 1550) dynasty they are still in the shape of the mummy, and are often painted with hieroglyphs and subjects in yellow upon a black ground, the scenes being adorations of deities, especially of Osiris, of Nut, the goddess of the sky, and other sepulchral deities; and sometimes with adorations of the deified kings of the dynasty, especially Amenophis I. Under the XIXth and XXth dynasties (B.C. 1400–B.C. 1200), still more or less in imitation of the mummied human form, they are painted in gay and lively colours. The scenes represented are the final judgment before Osiris, the goddess Nut imparting the waters of life, and other deities of the underworld. Another kind of coffin in use at the time of the XXth dynasty is distinguished by its yellow colour or varnish, and by mystical scenes principally relating to the underworld and its deities. The coffins of the XXIst dynasty, B.C. 1100, are rare, but resemble those of the preceding dynasty in their yellow colour and general detail. Amongst the distinguishing marks, the goddess Nut is represented upon the breast of the coffin, which is inscribed with chapters of the Book of the Dead, and has the figures of the deities belonging to the chapters. At the time of the XXIInd dynasty, B.C. 900, the coffins are often of plain cedar, and not covered with a coating of lime or plaster, and have the figures and inscriptions painted and inscribed upon the plain wood. In these plain coffins the mummies were often enveloped in a cartonnage brilliantly coloured and gilded. Under the XXVth dynasty, B.C. 700, the coffins are still in the shape of the mummy, with coloured figures and hieroglyphs, covered with yellow varnish. The subjects are the Bahutet, or winged disk,

the scene of the judgment before Osiris, the visit of the soul to the body laid out on its bier, the mummied hawk of the god Seker. The Apis bull, sometimes bearing on his back the mummy of the deceased to the tomb, appears on the foot. In the interior of the coffins are the goddess Hathor, or the West, at the bottom, and the Heaven drawn under the lid. At the period of the XXVIth dynasty, B.C. 650, the coffins are inferior in colouring and treatment, the colours paler, and the art poorer. The subjects resemble those of the preceding period: the goddess Nut on the breast, the scene of the judgment after death, the jackal-headed god Anubis, the attendant of the dead, standing beside the bier, the union of the soul and body, and sepulchral deities. Coffins later than those of the XXVIth dynasty have similar representations, with chapters of the Book of the Dead and sepulchral deities.

In the Roman period, and even earlier, the coffins consisted of a flat board, over which was the cover, straight at the sides and vaulted above, with four upright posts. The paintings of the period are rude and in the later style of art, and are representations of sepulchral deities and the judgment scenes. On the flat board is drawn the goddess of the West, and on the interior of the vaulted cover the Heaven is represented as a female extended at full length, as if covering the mummy. At the sides of the Heaven are representations of the twelve signs of the Greek Zodiac. The texts which accompany these coffins are formulas and dedications taken out of the "Book of Breathings." The shrouds of the mummies of the Roman period have occasionally representations of the deceased in Græco-Roman attire painted on them, or figures of Osiris and deities and inscriptions, and of the network supposed to cover the mummy. In some cases a well-executed portrait of the deceased, painted on a thin panel, is placed over the face.

The earliest forms of **Egyptian tombs** are the Mastăba or truncated oblong pyramid, and the Pyramid. In the mastăba was a chamber or chapel for memorial services, from which a compartment containing a figure of the deceased was walled off, and in the floor of which was sunk a deep shaft communicating with a passage which led to the underground chamber of the dead, and which was blocked and walled up after the body had been deposited. Brick-lined vaults, somewhat similar to ordinary modern vaults, were also in use. There were also the extensive rock-hewn tombs, consisting of numerous chambers connected by corridors, and adapted for the reception of members of a family or dynasty. Such are the famous tombs of Beni Hasan and the Theban tombs hewn out of the limestone hills on the west of the Nile. Paintings of scenes in the life of the deceased decorated the walls of his last resting place. The poor were buried in pits or caverns.

In the chamber of the dead the body in its coffin was placed upon a bier, beneath or near which stood the four **Canopic jars** (see p. 126) containing the intestines. If the coffin was enclosed in a sarcophagus, the bier was necessarily dispensed with. In the coffin or on the ground near it were laid **ushabtiu** figures (see p. 126) to do service for the dead. Either within the bandages of the mummy, or in the coffin, or in a **Ptaḥ-Seker-Ȧusȧr** figure (see p. 136), was deposited a papyrus-roll inscribed with chapters of the Book of the Dead and decorated with coloured vignettes. To provide the deceased with the means of refreshment and with material for the toilet, alabaster or other vessels filled with wine, articles of food, unguents, etc., were placed on tables of wood or alabaster near at hand. Near to the bier also would be arranged, on stands or tables, the instruments or objects which the deceased used or prized in life, together with gifts from relatives and friends. It is to such customs that we owe the

possession of so many precious relics of the daily life and literature of the ancient world.

The Collection comprises a series of fifty mummies and about one hundred coffins and cartonnage cases, which include fine typical examples of all periods from about B.C. 3500 to A.D. 400; wooden figures of **Ptaḥ-Seker-Ȧusȧr**, the triune god of the resurrection, of the period between B.C. 1200 and A.D. 200; stone, wood, and glazed porcelain **ushabtiu figures** of all periods from B.C. 3000 to A.D. 100; and sets of **Canopic jars** of all periods after B.C. 2500. The oldest human remains in the Collection are those of a predynastic Egyptian, probably a chief, whose name is unknown (Case A); the oldest coffin with human remains is that of **Mycerinus** (Case B), king of Egypt, about B.C. 3633; and the most modern is that of an unknown lady (Case GG), who was buried with her three children about A.D. 250. Of the coffins of the period between B.C. 3000 and B.C. 2000 those of **Ȧmamu** (Case C), **Kua-ṭep, Sen** (Nos. 30,839, 30,841 on the Landing), and of king **Ȧn-Ȧntef** (Wall-case 2) are the best examples. The period between B.C. 1600 and B.C. 600 is fully illustrated by the beautifully painted coffins and carefully made mummies of the priests of Ȧmen exhibited in the First Egyptian Room; the period of the decadence by the huge, clumsy coffins and wooden sarcophagi placed at the west end of the Second Egyptian Room. These are followed by the gaudy cartonnage cases and brightly painted gilded mummies of the early centuries of the Christian era.

NORTH-WEST STAIRCASE-LANDING.

PREDYNASTIC ANTIQUITIES, ETC.

THE wall-cases on this landing contain a representative collection of the oldest known relics of Egyptian civilization, and date from the latter part of the **Neolithic Age** to the end of the **Archaic Period.** It is impossible, at present, to assign any date to the Neolithic antiquities, but it is tolerably certain that they belong to a period which is anterior to B.C. 4500; the date of the Archaic antiquities may be placed between B.C. 4500 and B.C. 3800, that is to say, from a time which preceded the establishment of the Ist historic dynasty of Pharaohs, or kings of all Egypt, to the end of the IIIrd dynasty. The antiquities exhibited in Wall-cases 1–6 all belong to the **Predynastic Period**, that is to say, to the age before the Ist dynasty, whilst those in Wall-case 7–12 all belong to the first three dynasties. The earlier predynastic antiquities belong to the Neolithic age, when men in Egypt had no knowledge of the use of metal. In the latter part of the predynastic period copper was introduced, and was used side by side with stone. The antiquities of the later predynastic and the earlier archaic periods belong then to the stage of human civilization which is commonly known as Aeneolithic, or **Chalcolithic** Under the IVth dynasty, *i.e.*, at the end of the **Archaic Period**, we find the first traces of the use of Bronze in Egypt, and henceforward the Egyptians remained users of bronze, though, since Iron was always well known to them, it is impossible to speak of a definite Bronze Age in Egypt. It is certain that iron was known to the Egyptians from the earliest times, for

the oldest religious texts extant, which date from about B.C. 3500, and were copied from far older archetypes, speak of the heavens being formed of a plate of iron, and the Deity is said to sit upon a throne of iron, the sides of which are ornamented with the faces of lions, and have four legs, the feet of which are in the form of hoofs of bulls. The Egyptian word for "iron" BÀA, or BÀA EN PET, *i.e.*, "Bàa of heaven," is of course meteoric iron, and this phrase is the exact equivalent of the old Sumerian ideographic group  AN.BAR, "iron." The Coptic word for "iron," BENIPE, which is a direct descendant of BÀA EN PET, conclusively proves that this expression means "iron," and iron only. But, in order to avoid the conclusion that iron was known to the Egyptians at this early period, it has been supposed that BÀA meant "crystal"; this, however, is disproved by the fact that representations of weapons, knives, tools, etc., which are of a blue colour, are found upon the monuments of all periods, and, as it is clear that they cannot have been made of crystal, they must be iron. The oldest specimen of iron from Egypt was found in one of the air passages of the Pyramid of Cheops (B.C. 3700), and may be seen in the Second Egyptian Room (Table-case K, No. 29).

The predynastic antiquities in Wall-cases 1–12 are those of the primitive, and probably indigenous, inhabitants of the Nile Valley, who seem to have belonged to the same Mediterranean race as the Libyans or Berbers and other inhabitants of North-East Africa. Before the establishment of the Dynastic Monarchy of Egypt a new element of population reached the Nile Valley, probably from the East, bringing with it a culture in some ways more highly developed than that of the aborigines. To this element may with confidence be assigned the introduction into Egypt of the knowledge of the use of copper, of cereals, of the sheep, and possibly of other domestic animals. Other

elements in the Egyptian civilization of the archaic period, which were unknown to the primitive population, such as the use of brick, of the cylinder seal, and of certain types of weapons, *e.g.*, the egg-shaped mace-head, directly connect the culture of the invading people with that of ancient Babylonia; and when we consider that the ancient Egyptian language, though mainly non-Semitic in character, yet contains many verbal forms and parts of speech which are evidently early Semitic, it is difficult not to conclude that the newcomers came from Western Asia, and were "Proto-Semites." The most primitive people of Egypt dwelt in huts made of watties and mud, they wore the skins of animals, and they lived by fishing and hunting; the fish were pursued in flat-bottomed reed boats, and caught with hooks and harpoons made of bone and flint, and gazelle and other wild creatures of the desert were shot with flint-tipped arrows, and cut up with flint knives, the use of which for this purpose was retained in Egypt until the time of the XIIth dynasty. In connection with this it may be noted, that until the latest days of the Egyptian religion the dead body which was to be prepared for mummification was first opened by means of a knife made of "Ethiopian stone," *i.e.*, a kind of flint or chert, and that various religious ceremonies, including the rite of circumcision, which was practised by the Egyptians in common with the Semitic nations, were performed by means of knives of flint. The chief arts of the predynastic Egyptians were flint knapping, which attained a pitch of perfection unrivalled elsewhere, and the manufacture of extremely graceful and elegant pottery without the aid of the wheel. The earliest pottery of all is usually red and black, the red colour being derived from a salt of iron. Vases all red and all black also occur in early times, but are not so common. The surface of all three kinds of vases is highly burnished. At a later time an unburnished buff-coloured

ware came into use, usually decorated with designs, which are more or less elaborate, in red, *e.g.*, boats, with banners and cabins, figures, oryxes, ostriches, and human beings, palm trees (?), and wavy lines to represent water. Round, flat vases. with handles for suspending them, decorated with concentric circles, etc., also appear at this period, and seem to be imitations in clay of the great stone vases of similar shape which are characteristic of the chalcolithic period in Egypt. Another form of vase common at this time, and under the Ist dynasty, is of cylindrical, or semi-cylindrical shape, and is decorated with wavy handles, or a rope border. Pottery of all the above-mentioned classes is found in great abundance in graves of the predynastic period. Such graves, which are usually shallow, and oval in shape, are found in very large cemeteries, and are packed so closely together that one interment frequently intrudes into the other. As a result of such intrusions the bones of the occupants of the graves are often found in a scattered state within the grave, and at times important bones are missing. This fact has led some archæologists to declare that the bodies of the early Egyptians were often cut up before burial, and even that the flesh of certain limbs was sometimes eaten as a religious act at the funeral feast. That such a custom existed among the early Egyptians there is no evidence to show, and it seems that these disturbances and mutilations of bodies are simply due to intrusive burials. At this period the dead Egyptian was buried lying on his side with his knees bent up to his chin[1]; his body was not mummified in the style common in later days, but was dried in the sun and carefully wrapped in reed mats, or gazelle skins, remains of many of which have been found with the vases in these graves. The presence in the graves of vases filled with food, flint implements for the chase, etc., proves that the early Egyptians believed that the deceased would enjoy a future life similar to that

which he had led on earth. Of the details of their religious beliefs we have no knowledge, but there is little doubt that much of the religion of the later Egyptians, especially that part of it which relates to the cult of the dead, was derived from the beliefs of the primitive Nilotic tribes rather than from those of the immigrant "Proto-Semites." But though the greater part of the religion of the dynastic Egyptians was indigenous to the Nile Valley, much of their material civilization was due to the immigrant tribes from Asia, who brought into Egypt not only the arts of metal working, brick-making, etc., as has already been said, but also, apparently, the art of writing, which was unknown to the Neolithic Egyptians. These Asiatic immigrants were known in legend to the later Egyptians as the **Mesniu**, or "**Metal-workers**," and the chiefs who established their rule in the country were known traditionally as the **Shemsu-Ḥeru**, or "**Followers of the Sky-god Horus**," who, with **Rā** and the other deities of the heavens, appears to have been introduced by the invaders. The advent of the followers of Horus was followed by a rapid political development. The more civilized newcomers formed principalities, which after the lapse of time tended to coalesce into larger political divisions, and eventually two kingdoms were established in Southern and Northern Egypt, with capitals at **Nekheb-Nekhen** (Hierakônpolis) and **Per-Uatchet** (Buto) respectively. Of these predynastic kings we appear to possess names on objects found at Abydos, and on an important monument of the VIth dynasty, known as the **Palermo Stele**, which chronicles the celebration of various festivals of the gods in the reigns of the most ancient kings of Egypt.

The next stage in the political development of the country was the unification of all Egypt under one sceptre, and, according to tradition, this event was brought about

by a king called **Menà**  , or **Menes**, who seems to have flourished about B.C. 4400. It has been supposed that a king of the Ist dynasty called **Aḥā-Men**, of whom monuments have been discovered at Naḳâda and Abydos in Upper Egypt, is to be identified with Menà or Menes, the great unifier of Egypt. Menà is said to have founded **Memphis** in Northern Egypt, and this city remained the capital of Egypt for over a thousand years. The names of the kings of the great first three dynasties who succeeded the legendary Menà on the throne of Egypt were known to the later Egyptians by tradition only; hence we find considerable differences between the forms of their names as given in the official king-lists of the time of the XIXth dynasty and by the Ptolemaïc historian **Manetho**, and on their own contemporaneous monuments which have been discovered in recent years at Abydos, Naḳâda, and elsewhere. The most important of the kings of the archaic period were :—1. **Semti**, whose ka-name was **Ṭen**; in his time a great religious development seems to have taken place, for the redaction of certain parts of the Book of the Dead is ascribed to his reign. Semti is the Ḥesepti of the king-lists, the Usaphaïs of Manetho. 2. **Mer-pe-ba**, whose ka-name was **Ātchab**; he is the Merbapen of the king-lists, and the Miebis of Manetho. A tradition, which was followed by the compiler of the king-list of Ṣaḳḳâra, makes Mer-pe-ba to be the first king of Egypt. 3. **Ḥu**, or **Nekht**, whose ka-name was **Semerkhat**, often erroneously read Mersekha, a form which has no meaning. The hieroglyphic which stands for his first name was misinterpreted by the scribes of the XIXth dynasty, who took it to represent a priest of Ptaḥ; Manetho also misread it as the sign *Shemsu*, *i.e.*, "follower," from which, by a mistake of the copyist, the Manethonian form of his name, "Semempses," was derived. 4. **Sen**, whose ka-name was **Qā**; the name of this king was

curiously misread under the XIXth dynasty as "**Qebḥ**." * 5. **Besh**, whose ka-name was **Khā-sekhem**, later modified to **Khā-sekhemui**; this king was the founder of the IInd dynasty, and was a powerful monarch. He waged wars against the barbarians of the north, and when he had firmly established his power in the kingdoms of the north and south, he changed his ka-name from Khā-sekhem, "manifestation of the power," to Khā-sekhemui, "mani-"festation of the two powers." This king is probably the **Betchau** of the later king-lists, the Boethos of Manetho. The only other king of this dynasty of whom we have important remains is **Per-ȧb-sen**, who possessed two ka-names; as the god Set in the north he bore the name Per-ȧb-sen, and as the god Horus in the south he was called Sekhem-ȧb. His personal name was also Per-ȧb-sen. Of the IIIrd dynasty the most important king was **Ṭcheser**, for whom two tombs were built, viz., the step-pyramid at Saḳḳâra, and a large brick *maṣṭaba* † tomb in the desert west of the villages of Bêt Khallâf and Raḳaḳna, which lie about nine miles from the modern town of Girgeh. Near this tomb of Ṭcheser is a similar sepulchre of another king of the same dynasty, called **Ḥen-nekht**, or **Sa-Nekht**. The last king of the IIIrd dynasty was **Seneferu**, the builder of the pyramid of Mêdûm; with his reign the archaic period of Egyptian history comes to an end.

The chief characteristic of the archaic period is the rapid development of Egyptian civilization, which, in a period of about 300 years, passed from a state of comparative barbarism into the highly organized condition in which it continued during the remainder of the Pharaonic

* The scribe confused the sign  SEN with  QEBḤ.

† Maṣṭaba is an Arabic word, which means "bench, couch, dîvân," etc.; this appellation is given to certain tombs because their outward forms resemble those benches.

age. With the beginning of the IVth dynasty Egyptian culture ceased to develop as fast, and in many respects, *e.g.*, in the sphere of art, became stereotyped, and under later dynasties improved only at spasmodic intervals. The rapid growth of culture during the archaic period is well illustrated by the antiquities preserved in Wall-cases 7–12, and in Table-case L in the Third Egyptian Room. During the Ist dynasty the influence of the knowledge of metal working made itself rapidly felt, and vases, bowls, etc., in hard stone were made and polished with an accuracy and perfection which would have been impossible in the Neolithic period. Vases, vase and lamp stands, etc., made of hard stone of various kinds, and often of great beauty, are highly characteristic of early Egyptian civilization ; fine specimens of these are exhibited in Wall-cases 10 and 11, and in Wall-cases 194–197 in the Fourth Egyptian Room. Vessels of all kinds made of copper now supplement those made of earthenware, with the result that the potter's art declined from the high pitch of perfection which it had reached in predynastic times. The built-up vases of the archaic period are neither so well made nor so well shaped as those of the preceding age, though we find that vessels of a larger size were in common use. Many of these were found in the tombs of the Ist dynasty at Abydos, and a fine specimen is exhibited in Wall-case 11 ; this vase possesses the fine baked clay covering with which it was originally sealed, the name of the king for whose tomb it was intended, in this case Ṭen (whose personal name was Semti), being impressed upon the clay by means of a cylinder-seal before baking. Clay coverings of this kind are built up upon an actual saucer-shaped earthenware stopper, which was fastened in the mouth of the jar ; they were used in all periods of Egyptian history, though their forms varied at different periods. An example of the XXVIth dynasty will be found in the Fourth Egyptian

Room, Wall-case 159. Jars so sealed were used for holding wine, and on the specimen of the first dynasty referred to above, we find the word for "wine," *erp*  , actually inscribed in archaic linear hieroglyphics.

The introduction of the **art of writing** as exemplified on this vase, and as distinguished from the mere painting of pictures which we find in neolithic times, appears to be coeval with the beginning of the archaic period, and many specimens of the archaic inscriptions of Egypt will be found upon funeral stelæ (see Wall-case 7), and on ebony and ivory plaques, etc. (see Table-case L in the Third Egyptian Room). Though simple in character, such early inscriptions are very difficult to interpret, on account of the unusual forms and general appearance of the signs; like sculpture and painting, the art of writing was at this time passing through a period of rapid change and development, and it is not until the end of the IIIrd dynasty that the Egyptian hieroglyphic system became stereotyped in respect of the *form* of the characters.



No. 8. Red and black ware ovoid vase.

WALL-CASES 1 and 2. Here is exhibited a comprehensive series of black and red predynastic pottery which was made without the wheel; of special interest are:—No. 3, an egg-shaped vessel; Nos. 7 and 8, graceful ovoid-shaped vases, with pointed bases; No. 24, oval saucer, black inside and red and black outside, brilliantly burnished; Nos. 30 and 31, good specimens of double vases; No. 36, cup with a foot; No. 41, cup or saucer, covered with a series of incised marks by way of ornament (?); No. 42, urn-shaped vase;

Nos. 67 and 68, vases with striated ornaments, which have been assumed to date from the XIIth dynasty; No. 65, a large bowl, with black inside; No. 66, a fine cylindrical vase.



No. 30. Red and black ware double vase.



No. 42. Red and black urn-shaped vase.

WALL-CASE 3. The vessels in this case are made of similar ware, but are either all red or all black. Among the black vases may be noted Nos. 72 and 74, which are imitations of black basalt vases, with suspension-handles; and among the red No. 78, of ovoid shape; No. 87, a spherical vase; No. 94, a bottle, with a short neck; Nos. 98 and 101, flattened, bag-shaped vases; Nos. 105–109. bowls of various sizes and shapes.



No. 78. Red ware ovoid vase.

WALL-CASES 4–6. On the top shelf is a group of six vases made of unburnished, buff-coloured ware, with peculiar wavy handles; it may be noted that the shape of No. 116 is due to a mishap in making. On the second shelf are the following:—

119–112. Small buff-coloured ware vases.

130. Small buff-coloured, burnished, ware vase, of primitive shape, with twelve pierced projections or "lugs," and two perforations in the rim; the object of such perforations was to enable the lamp to be suspended by a network of cords like a modern church lamp. This is an interesting and probably unique object.

131–134. Burnished red ware vases, etc., with applied decorations in white; No. 132 is decorated with figures of trees, birds, animals, etc.



No. 139.

135. Ovoid vase of unburnished buff-coloured ware, with suspension handles, ornamented with a series of concentric circles painted in red. Several other vases of the same class are exhibited close by.

137. Double ovoid vase, of the same material and type, and with the same ornamentation.

139. Unique buff-coloured ware vase, in the shape of a rectangular box, standing on four feet. The sides are decorated with figures of a boat, wavy lines to represent water, fish, antelopes, and S-shaped lines.

139A. Ostrich egg, with traces of primitive ornamentation.

140. A group of four models of oxen made of mud, with the patches on the sides of the animals painted in black; these are the earliest Egyptian models of animals known. From Al-ʿAmrah, a village to the south of Abydos.

141. Unique buff-coloured ware vase, which was originally provided with four small vases, arranged at equal intervals on the outside of the rim; two of these still remain. The outside of the vessel is decorated with a representation of a row of Barbary sheep, an animal which afterwards became the emblem of the god Khnemu. This animal has been wrongly identified with the KUDU, which it in no way resembles.

143–152. A series of buff-coloured ware vases, with decorations in reddish-brown paint.

153–160. Buff-coloured ware vases, some having suspension handles, decorated with red painted representations of boats having cabins and banners, and figures of ostriches, antelopes, and human beings. Wavy lines representing water, triangular figures which represent mountains, and objects which are, apparently, intended to represent palm trees, are also found upon these vases. The fringe-like lines depending from the body of the boat cannot be intended to represent oars, but probably indicate the water through which the boat is passing. Judging by the size of the cabins and the masts, the original boats were of small size, being, in fact, the prehistoric representative of the ordinary Nile boat. The pictures of these boats afford no proof whatever of the existence in predynastic Egypt of large sea-going galleys, with heavy banks of oars;

the theory of the existence of such galleys was founded on the supposition that the fringe-like lines already referred to above were intended to represent oars. Of special interest is the picture



No. 164.

of a boat on vase No. 160, for here we have a boat with high bows and stern, and a large square sail hoisted on a short mast.

163–165. A group of vases of similar ware and designs, with lugs pierced for suspension; No. 164 is

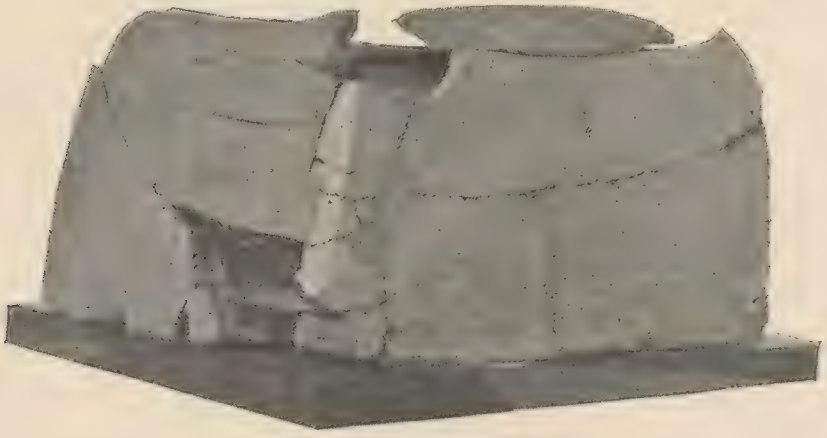
remarkable on account of the form of its lugs, which are in the shape of hawks of an archaic type.

166–173, 175. A group of cylindrical vases of buff and red-coloured ware, ornamented with simple linear designs in black or red, which are intended to represent basket-work, and scalloped or rope-work lines below the projecting rim. No. 170 is inscribed in black ink with the ka-name of a predynastic king of Upper Egypt, named ..... KA; this is the oldest known Egyptian inscription in ink, and is one of the most ancient examples of the Egyptian hieroglyphic system.



No. 170.

174. Earthenware box in the form of a dwelling-house, with sides inclining inwards; only a portion of the



No. 174. Model of a house. From Al-'Amrah.

lid, which represents the roof, is preserved, and it is possible that this belonged to another model of a house. At one end is the door, with a

massive lintel, and at the other, high up in the wall, are two small windows. From Al-'Amrah.

177. Portion of an unburnished, oblong, red-ware trough, originally supported on four feet; it is ornamented with a cross-hatched design painted in dark red. From Al-'Amrah.

178–185. A group of flattened, spherical vases, with heavy suspension handles, made in imitation of stone bowls of the type exhibited in Wall-case 10 (opposite); these vases are of similar style and ware as the foregoing.



No. 184. Bowl with painted circular ornaments.

WALL-CASES 7–12. The antiquities here exhibited belong to the last portion of the predynastic period, and to the archaic period, *i.e.*, Dynasties I–III, B.C. 4500–3800. The following objects are of special interest:—

195–197. Limestone, sepulchral stelæ of the Ist dynasty, which were dedicated to the *kau* or "doubles" of deceased persons. No. 195 is inscribed Ȧp, "steward of the palace," *kherp ḥā*

 ; No. 196 was set up in memory of a dwarf called **Nefer**  ; and No. 197 is inscribed "*Ḥetch khu*"  .

198–205. An interesting series of small clay sealings for small wine-jars, stamped with the names of the kings **Āḥa, Khent** (*or*, **Tcher**), and **Merpeba** (**Ātchab**), of the archaic period.

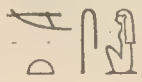
211. Cylindrical ivory vase for holding unguents; it is interesting to note that the outside has been scraped, and an attempt made, apparently, to polish it. [No. 32,145.]

212. Alabaster cylindrical vase, filled with the charred remains of some kind of food, which was intended for the sustenance of the *ka*, or double. From the tomb of **Khent**, at Abydos. [No. 35,546.]

213, 214. Alabaster and stone vases from the tomb of **Khā-sekhemui**, a king of the IInd dynasty. [Nos. 35,569, 35,570.]

215–221. Seven stone models of vases from the tomb of **Qā** (**Qebḥ**), the last king of the Ist dynasty. [Nos. 32,677–32,683.]

224, 225. Two tall vases, without handles, and of irregular shape, of the period of the Ist dynasty. [Nos. 27,746, 30,879.]

226. Fragment of a sepulchral stele of the lady **Mertes**  : Ist dynasty.

228–230, 234, 235, 275–280, 282, 284–287. A valuable group of clay wine-jar sealings, stamped with the names of kings **Aḥā, Khent, Tcha, Semti, Merpeba, Sen,** and **Khā-sekhemui**, kings of the Ist and IInd dynasties. The royal names were impressed by means of a cylinder-seal, of the same character as those found in Babylonia, which was rolled over the clay whilst moist.

231–233. A group of three vases from the tomb of **Khent**, each bearing marks of the conflagration in which the tomb was destroyed; these vases, on account of their peculiar shape, have been thought to be of non-Egyptian origin, but there is no evidence in favour of this supposition, and a vase of similar shape, found in the tomb of **Sa-nekht**, a king of the IIIrd dynasty, may be seen in the Ashmolean Museum at Oxford.

236–261, 268–274. A series of representative specimens of the various classes of pottery in use during the later predynastic and archaic periods; these vases illustrate the degeneration of ceramic art at this time.

262–267. Fragments of large wine-jars, with roughly incised inscriptions, suggesting that the wine in them was dedicated for the use of *kau*, or doubles, of the monarchs in whose tombs they were found. The inscriptions are interesting, as illustrating the cursive writing of the period.

283. Complete wine-jar of the class to which the fragments mentioned in the preceding paragraph belong. [No. 27,736.]

288. Massive bowl made of black and white breccia, most accurately shaped and carefully polished; the lip is broad and flat, with a rounded edge, and the two suspension handles were perforated by drilling. This is the finest known example of a class of massive stone vases which are eminently characteristic of this period, and were, as we have seen, imitated in earthenware. [No. 35,698.]

289, 290. Copper libation vase, with bent double spout, of a type persistent in all periods of Egyptian history; and a copper handleless vase, with cover. On the spout and one side of the vase are remains of the linen in which it was wrapped before it was placed in the tomb. These objects were found in the tomb of **Khā-sekhemui** (**Besh**) the first king of the IInd dynasty, at Abydos. In the reign of this king (B.C. 3900) the art of working copper had arrived at a high state of perfection. [Nos. 35,571, 35,573.]

291. A remarkable red-breccia statue of the hippopotamus goddess **Ta-urt**, or **Thoueris**, which, from its material and workmanship, appears to belong to the IInd or IIIrd dynasty; the goddess is represented in a standing attitude, and holds the symbol of life, ☥, in each hand, and on her head is a modius. Doubts have been cast on the genuineness of this object, but without sufficient reason. [No. 35,700.]

292. A unique, handleless vase of red breccia, oval in form, with a massively modelled overhanging lip. Ist dynasty. [No. 36,330.]



No. 292. Unique red breccia vase. Ist dynasty.

293. Portion of an earthenware object, supposed to have served as a hearth fender. Ist dynasty (?). From Abydos. [No. 37,284.]

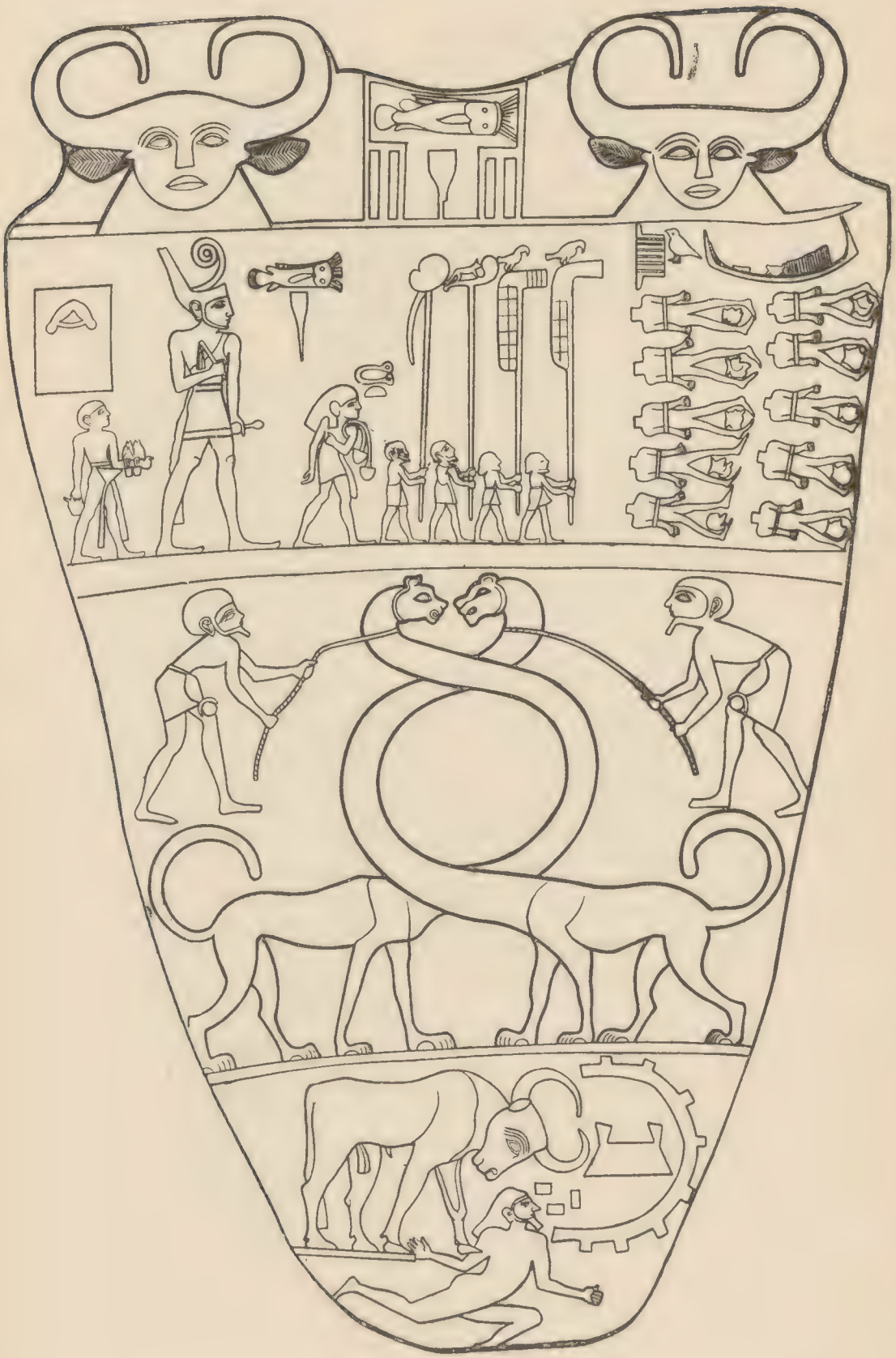
294. Tall earthenware wine-jar, of the type already referred to, with its original seal cap of baked clay, stamped with the cylinder-seal of King **Ṭen**; on the front of the vase is incised the word *erp*  "wine." From Abydos. [Nos. 27,737 and 27,741.]

295. Massive grey granite **boundary stone**, inscribed with the ka-name of King **Sekhem-ȧb Per-ȧb-sen**, in his capacity of King of Lower Egypt, who was under the special protection of the god Set. The inscription has been partially eroded by the desert sand. From Abydos. IInd dynasty. B.C. 3900–3800.



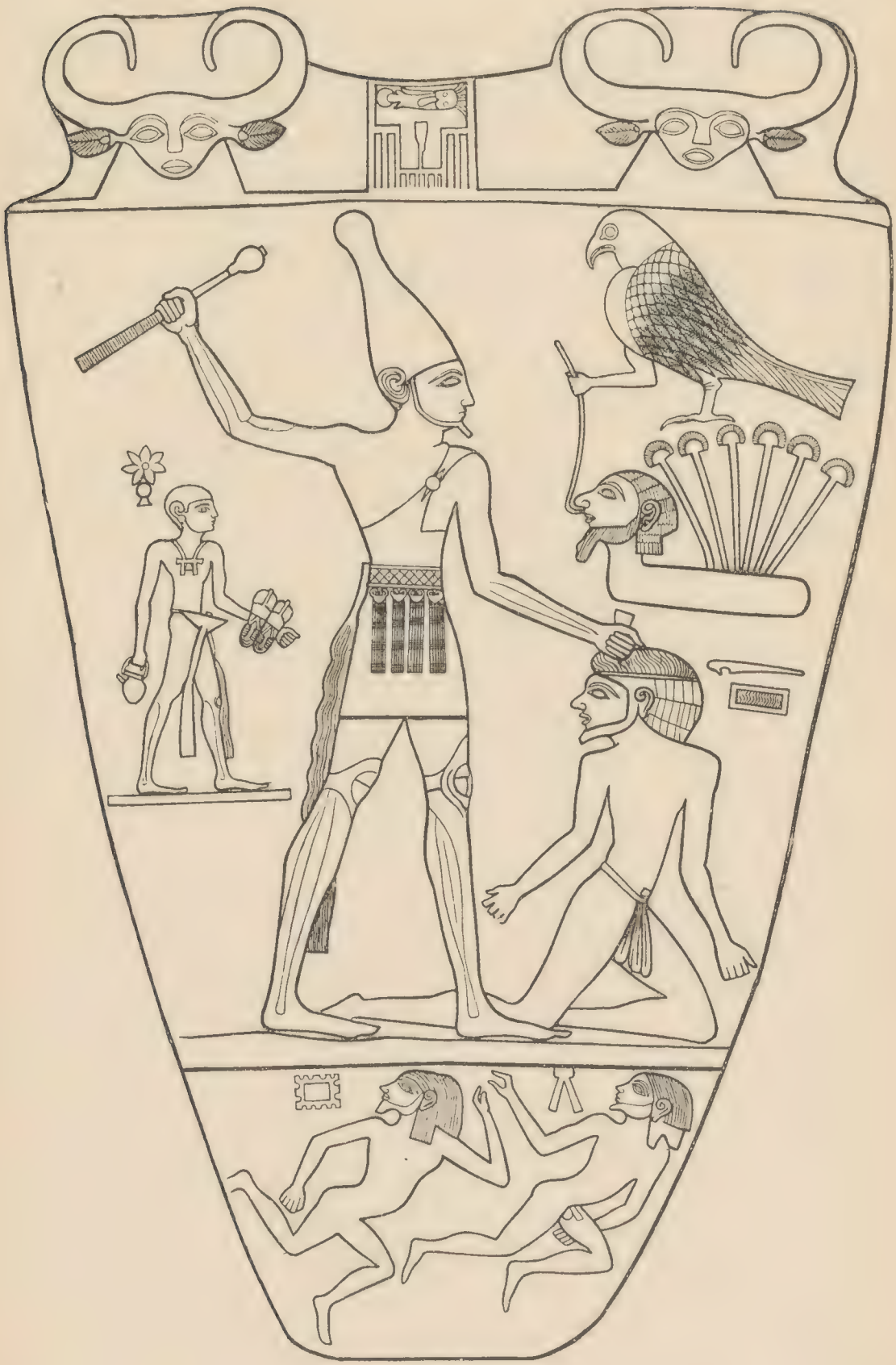


No. 294. Wine jar, with original seal cap.



No. 296 (Obverse).

Nos. 296, 297. Plaster casts, painted the same colour as the original object, of the obverse and reverse of a large green slate "**shield**," of a type which is supposed to be, by some, a development, for ceremonial purposes, of the slate "palettes," made in the shape of animals, which were used in the predynastic period in preparing eye-paint, etc. According to this theory such objects were used in the temples in preparing eye-paints for the images of the kings and gods, but this theory has been seriously disputed, and at present it is impossible to state definitely for what purpose these remarkable objects were made. This fact, however, in no way detracts from their archæological importance, which is very great, since the reliefs upon them illustrate in a remarkable manner not only the stage which Egyptian art had reached as early as the beginning of the Ist dynasty, but also as supplying important information about the manners and customs of the time when they were made. They also indicate the curiously fantastic ideas to which the Egyptian artist of this early period often gave expression. In the centre of No. 296 (OBVERSE), is the circular hollow in which the eye-paint is supposed to have been rubbed down; it is formed by the intertwined necks of two grotesque lions, which are held by means of ropes in the hands of two men, girded with loin cloths. Below the lions is a bull, which typifies the king breaking into a fortified place, and expelling one of its inhabitants, who is endeavouring to escape; this scene probably commemorates some royal victory. Above the lions is a representation of king **Nār-mer,** who wears the crown of the North  , and is armed with mace and flail, followed by a retainer



No. 297 (Reverse).

who carries his sandals and a vase, and preceded by a person in a long wig, whose name is **Thet**; the name of the sandal-bearer is **Un-ḥen**  . In front of the royal party march four men, each carrying his nome-standard, and this procession is advancing to inspect the decapitated bodies of ten of the king's enemies, who are lying on the ground with their heads between their feet; above are a few hieroglyphics of uncertain meaning. At the top of the "shield" is the ka-name of king Nār-mer, and on each side of it is a head of the cow-goddess Hathor.

The central scene of the REVERSE of No. 297 depicts king **Nār-mer**, accompanied by **Un-ḥen**, seizing a prisoner by the hair of his head, and threatening to dash out his brains with his mace. Above the prisoner is a symbolical scene of a hawk, representing the king, grasping a rope, one end of which is passed through the nose of a human head, which forms part of a curious compound hieroglyphic that seems to mean "6,000 northerners." It is probable that this has reference to the number of prisoners taken by a king in a war with the people of the Delta. Beneath the main scene two fleeing prisoners are depicted; over one is the sign for "fortress"  , and over the other the sign for "protection" . The two Hathor heads and the ka-name are repeated at the top of the reverse.

It is probable that the original object, now preserved in the Egyptian Museum at Cairo, was dedicated in the temple of the god Horus of Hierakônpolis, to commemorate a victory of Nār-mer over the people of the North.



No. 298 (Obverse.)

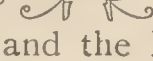
298, 299. Plaster casts, painted the same colour as the original object, of the obverse and reverse of a smaller green slate "**shield**," the upper portion of which seems to have disappeared in ancient times. The circular hollow in the centre of the REVERSE (No. 298) is placed between the grotesquely elongated necks of two animals which seem to be intended to represent lions. In lower relief, grouped round the circular hollow, are hyenas, an antelope, and an ostrich, and the whole of the upper portion is enclosed by the figures of two jackals, or more probably hunting dogs, in high relief, each of which stands on his hind legs, and has his fore paws joined to those of the other animal. The space below the main design is occupied by a group of goats, antelopes, lions, and other animals. The REVERSE (No. 299) has likewise a jackal on each side, in high relief, and between them are the figures of a number of animals, among them being some fabulous monsters which the Egyptians believed to inhabit the desert. The animals which can be identified are depicted with great fidelity to nature, especially the giraffe, hyena, ibex, oryx, and gazelle. The original of this object is preserved in the Ashmolean Museum at Oxford; it was found at Hierakônpolis, and is probably earlier in date than the "shield" of Nār-mer. It is probably contemporaneous with the original "shield" exhibited in the Third Egyptian Room, Table-case L, No. 20,790, *i.e.*, it belongs to the end of the predynastic period.

Of the objects exhibited in Wall-cases 1–12 a large number were presented by the Egypt Exploration Fund, and were obtained from excavations made at Naḳâda, Tûkh, Al-'Amrah, Abydos, Hierakônpolis, Gebelên, etc.

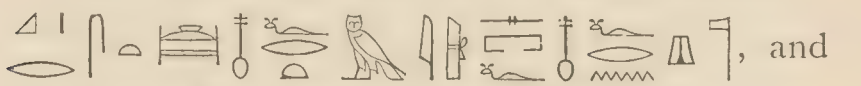
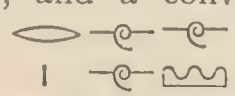


No. 299 (Revers).

On the Landing are also exhibited two massive wooden coffins, made of sycamore wood, of the period of the XIth or XIIth dynasty, about B.C. 2500.

1. Wooden outer coffin, made for Ḳua-ṭep  , who held the exalted dignity of *Ur-sen*  ; he describes himself as the "loyal follower of the god of his two towns,"  . The outside of the coffin is ornamented with horizontal and perpendicular rows of incised hieroglyphics, filled with bluish-green paint, containing prayers that Anubis and Osiris, Khent-Amenti, will give the deceased funeral offerings and a happy burial, and affirmations of devotion to Shu, Tefnut, Seb-Seb (Ḳeb-Ḳeb), Selq, Nut, Seb (Ḳeb), Nit, Nephthys, and three of the children of Horus. The inside of the coffin is ornamented with the texts of a series of chapters from an early Recension of the Book of the Dead, which was already in use in the Vth dynasty, and appropriate vignettes, the colours of which have been admirably preserved. The hieroglyphics of the long prayer for funeral offerings which runs round the upper portion of the interior are delicately painted in the colours of the natural objects which they represent. On the outside of the coffin, to the left of the head of the deceased, are seen the two UTCHATS  , or eyes of Horus; these typify the Sun and the Moon, and pictures of them were supposed to secure for the deceased the eternal protection of the sky-god. Among other objects of funeral furniture in the British Museum belonging to Ḳua-ṭep may be men-

tioned:—Inner wooden coffin (No. 30840); box holding canopic jars (No. 38,038); wooden statue of Ḳua-ṭep (No. 30,715); figure of a woman (No. 30,716); ivory head-rest (No. 30,727); funeral boat (No. 35,293); group of butchers at work (No. 30,718), etc. XIth or XIIth dynasty. From Al-Barsha. [No. 30,841.]

2. Wooden outer coffin, made for *Sen*  , or *Senā*  , an overseer of the palace of the king, who also held the dignity of *Ur-senu*  , he describes himself as the "loyal follower of the Great God," *i.e.*, Osiris. The outside of the coffin is ornamented with horizontal and perpendicular rows of hieroglyphics, painted a bluish-green colour, containing prayers that Anubis, "on his hill, lord of the Holy Land," may grant him a happy burial in his beautiful tomb chamber in the Underworld,  , and that Osiris-Khent-Amenti may grant him funeral offerings in abundance. The shorter perpendicular lines attest the loyalty of the deceased to the gods Tefnut, Nut, Seb (Ḳeb), Shu, Nit, and the four children of Horus. The inside of the coffin is ornamented with the texts of a series of chapters from an early Recension of the Book of the Dead, and a double line of beautifully painted hieroglyphics runs round the top edge. The funeral offerings are depicted with great care and accuracy, and a conventional representation of Re-stau  , *i.e.*, the entrance to the funeral passages, is also given. On the outside of

the coffin, to the left of the head of the deceased, are seen the two UTCHATS  or eyes of Horus; these typify the Sun and the Moon, and pictures of them were supposed to secure for the deceased the eternal protection of the sky-god. XIth or XIIth dynasty. From Al-Barsha. [No. 30,839.]

FIRST EGYPTIAN ROOM.

IN this room is exhibited a series of **Mummies** and **Mummy-cases** from the predynastic period before B.C. 4400 to the period of the great revival of ancient funeral customs under the rule of the kings of the XXVIth dynasty, from B.C. 666 to B.C. 528. The mummy-cases are, for the most part, placed in the wall-cases, beginning on the left ; the mummies, in the standard cases ranged in pairs, left and right, the length of the room.

CASE A. Body of a man who was buried in a shallow, oval grave, on the west bank of the Nile in Upper Egypt. Before burial the body appears to have been eviscerated and treated with oil of bitumen, or some other preservative liquid, either by immersion in a bath or by rubbing. When this body was first found, it smelt strongly of bitumen, and it was arranged in the posture in which it now lies, on its left side, with the hands before the face, and the knees drawn up nearly on a level with the chin. This posture is essentially charateristic of the burials of the pre-dynastic people of Egypt, and survivals of it are found as late as the period of the IVth dynasty, B.C. 3700. The grave, which has been roughly imitated by the model in which the body is here exhibited, was one of a small group situated at the foot of a sandstone hill, by the side of the entrance to a narrow valley (*wâdî*), in which, in very ancient times, an arm of the Nile flowed. When found the grave was covered over by two large boulders, which are represented

in the model by two slabs of stone, and it is to these that we are indebted for the preservation of the body in a complete state. Beside the body were disposed flint knives and other implements, and a series of black and red and buff coloured pottery, the latter being partly filled with the dust of funeral offerings; this fact proves the existence of the belief among the pre-dynastic Egyptians in a future life, which seems to have resembled that which they led upon earth. The ideas of the later historic Egyptians upon this subject seem to have been almost wholly derived from their indigenous ancestors.

The physical characteristics and ethnic affinities of this race are not yet absolutely determined, but it seems to have belonged to the Berber or Libyan stock. The present example was fair-skinned and light-haired, and, in connection with this fact, it may be noted that the dynastic Egyptians usually represented the Libyans as fair-skinned, and possessing blue eyes and red hair, and that people with such a complexion are still found in considerable numbers among the Kabyles of North Africa. The long, tapering fingers indicate that this man was not accustomed to heavy manual labour, and he was no doubt a chief of some importance; the careful way in which his grave was hidden suggests the same conclusion.

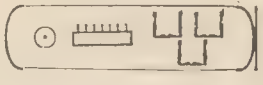
The style of the flint implements found in the grave indicates that the man lived in the later Neolithic period of Egypt, *i.e.*, in remote ages, long before the rule of Menes, the first historical king of Egypt. [No. 32,751.]

CASE B. 1. Portions of a mummified body, presumably that of **Men-kau-Rā** (or **Mykerinos**), a king of the IVth dynasty, about B.C. 3633, and builder of the Third Pyramid at Gizeh, together with a fragment of the basalt sarcophagus and the cover and fragments of the inner wooden coffin of that king; found within the pyramid by

Colonel Howard Vyse, in 1837. The circumstances under which the human remains were discovered are thus described in a report made at the time: "In clearing the rubbish out of the large entrance room, after the men had been employed there several days and had advanced some distance towards the south-eastern corner, some bones were first discovered at the bottom of the rubbish; and the remaining bones and parts of the coffin were immediately discovered all together. No other parts of the coffin or bones could be found in the room; I therefore had the rubbish which had been previously turned out of the same room carefully re-examined, when several pieces of the coffin and of the mummy-cloth were found; but in no other part of the pyramid were any parts of it to be discovered, although every place was most minutely examined, to make the coffin as complete as possible. There was about three feet of rubbish on the top of the same, and from the circumstances of the bones and part of the coffin being all found together, it appeared as if the coffin had been brought to that spot and there unpacked." From this it seems most probable that the remains here exhibited are those of Mykerinos; and in any case it is quite certain that they belong to his period, and are not, as has been suggested, those of some native who may have perished in the pyramid when it was entered, about the year 1226, by the reigning Khalifa, who carried away a number of gold plates.

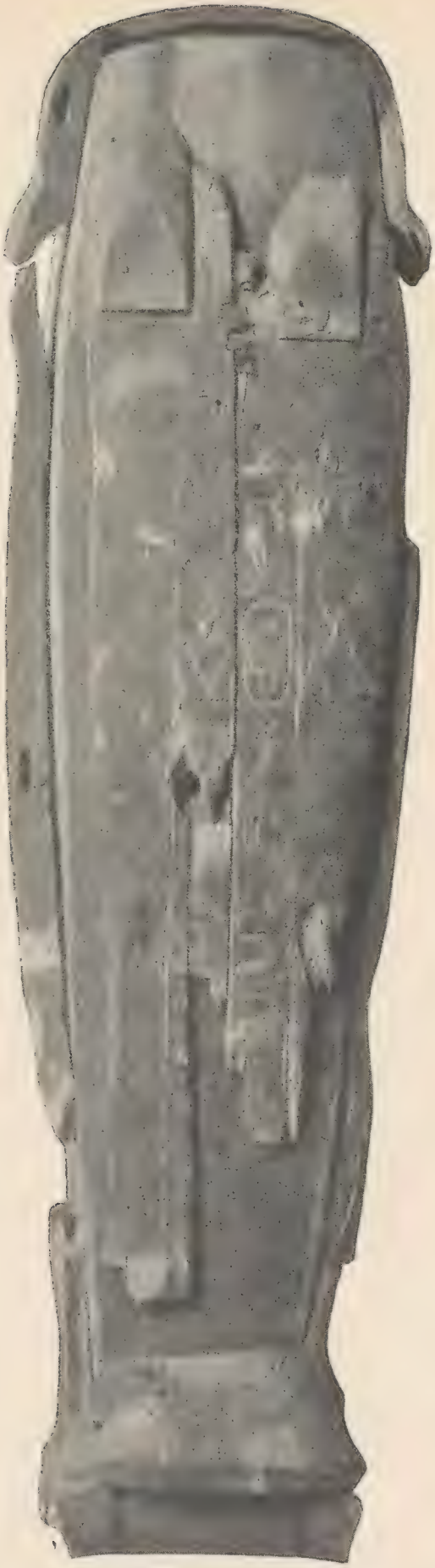
The sarcophagus and part of the coffin and portions of the mummy were lost at sea while being conveyed to England.

The inscription on the cover reads:—

1.    

Ȧsȧr *suten net* *Men-kau-Rā* *ānχ*

[Hail] Osiris, { King of the North and South, } Men-kau-Rā, living

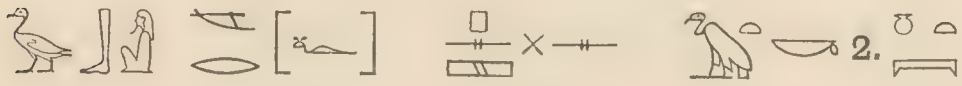


Coffin of Mycerinus, king of Egypt, about B.C. 3633.
[No. 6647.] IVth dynasty.



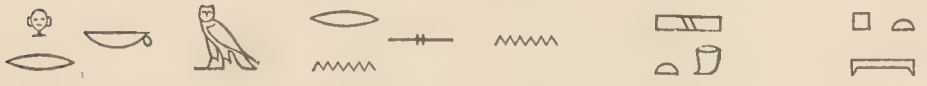
t'etta mes en pet āur Nut āa en

for ever, born of heaven, conceived of Nut, heir of



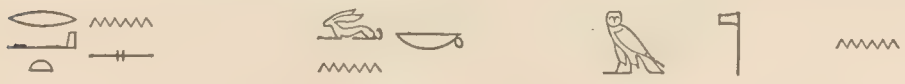
Seb mer - f peseś - s mut - k Nut

Seb, his beloved. Spreadeth she thy mother Nut



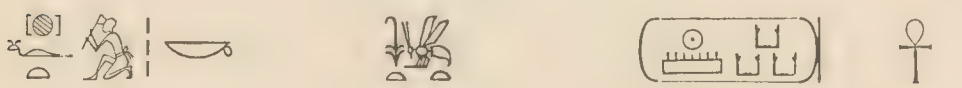
ḥer - k em ren - s en śeta pet

over thee in her name of "mystery of heaven,"



erṭāt - nes un - k em neter ȧn

she granteth that thou mayest exist as a god without



χeftiu - k suten bȧt Men-kau-Rā ānχ

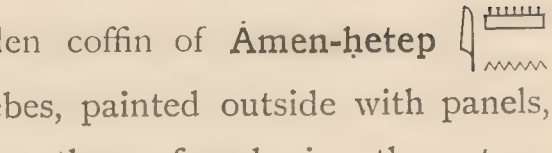
thy foes, { O King of the North and South, } Men-kau-Rā, living

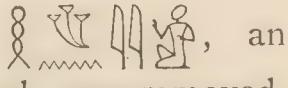


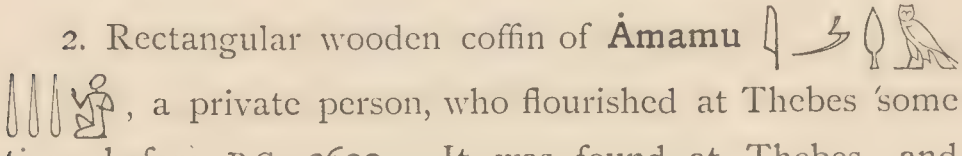
t'etta

for ever!

Recent research has identified this text as an extract from a version of the Book of the Dead, which was already in the time of Mykerinos very ancient. Presented by Colonel Howard Vyse, 1838. [Nos. 6646, 6647, 18,212.] (See **Plate I.**)

2. Rectangular wooden coffin of **Ȧmen-ḥetep**  , a priest at Thebes, painted outside with panels, doors, etc., copied from those found in the stone tombs which were common in Egypt about B.C. 3500. The inscriptions contain prayers for funeral and other offerings. It will be noticed that a blank space was originally left for the insertion of the name of the deceased in the line of the hieroglyphics which runs round the inside, a proof that the coffin was obtained ready-made from the undertaker. The name has been hastily written in poor ink, and is easily distinguishable as a later addition. Inside are pieces of the linen in which the mummy was swathed. Between B.C. 2500 and B.C. 1700. From Thebes. [No. 12,270.]

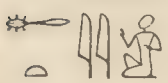
CASE C. 1. Skeleton of **Ḥeni**  , an Egyptian official. The intestines and flesh were removed, before burial, by means of muriate of soda or natron, and the bones were then treated with bitumen, which has imparted a yellowish colour. This skeleton is about 5 feet 6 inches long, and is a very fine instance of the perfection to which the art of mummifying had been brought in the XIth dynasty; it is also one of the most perfect of those known to belong to that early period. By the left shoulder is the wooden pillow which was placed under the neck of the deceased in accordance with the directions of the CLXVIth Chapter of the Book of the Dead. XIth dynasty, about B.C. 2600. From the mountains near Asyut, in Upper Egypt. [No. 23,425.] (See **Plate II.**)

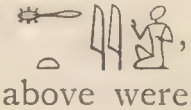
2. Rectangular wooden coffin of **Ȧmamu**  , a private person, who flourished at Thebes some time before B.C. 2600. It was found at Thebes, and



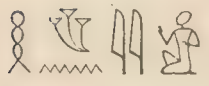
Skeleton of Ḥeni, an Egyptian official, about B.C. 2600.
[No. 23,425.] XIth dynasty.

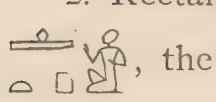
was acquired in 1834. This form of coffin is intended to represent a rectangular mummy chamber, and inside are painted a door and panels, copied from the stone tombs which were common in Egypt about B.C. 3500. The line of hieroglyphics, inlaid in blue, which runs round the outside of the coffin, contains prayers for funeral and other offerings; but the great mass of the hieratic texts, written with a reed and ink upon the sides and cover, are extracts from the great funeral work in use among the Egyptians during the earliest dynasties. A list of the offerings, which are to be made whilst these extracts are being recited by the priests, is also added, together with pictures of the same. The two eyes inlaid on the side of the coffin represent the eyes of the Sun, and denote protection from danger. This coffin is probably the finest of its class now known, and whilst it cannot have been made after B.C. 2600, there is much internal evidence in the text to justify the belief that it is at least one thousand years older. From Thebes. [No. 6654.]

CASE D. 1. Portion of the skeleton of **Khati**  , an Egyptian official, with a layer of the linen cloth in which it is wrapped. The intestines and flesh were removed, before burial, by means of muriate of soda or natron, and the bones were then treated with bitumen, which has imparted a yellowish colour. The skull is of considerable interest, on account of the two indentations in the parietal bones, which must have been artificially made in early childhood, because the surface of the bones is not broken. XIth dynasty, about B.C. 2600. From the mountains near Asyut, in Upper Egypt. [No. 29,574.]

2. Rectangular wooden coffin of **Khati**  , in which the mummified remains exhibited above were

found. The hieroglyphic inscriptions painted on the cover and sides are prayers to the gods Osiris and Isis, Set and Nephthys, Shu and Tefnut, Seb and Nut, and to the four children of Horus or Osiris, Mesthâ, Ḥāpi, Ṭuamutef, and Qebḥsennuf, that funeral and other offerings may be provided for the deceased at all the appointed festivals throughout the year. The two eyes on the side of the coffin represent the eyes of the Sun, and denote protection from danger. XIth dynasty, about B.C. 2600. Found near Asyut, in Upper Egypt. [No. 29,575.]

CASE E. 1. Rectangular wooden coffin of **Ḥeni**  , in which the mummified remains exhibited above were found. The hieroglyphic inscriptions painted on the cover and sides are prayers to the gods Osiris and Isis, Set and Nephthys, Shu and Tefnut, Seb and Nut, and to the four children of Horus or Osiris, Mesthâ, Ḥāpi, Ṭuamutef and Qebḥsennuf, that funeral and other offerings may be provided for the deceased at all the appointed festivals throughout the year. The two eyes on the side of the coffin represent the eyes of the Sun, and denote protection from danger. XIth dynasty, about B.C. 2600. Found near Asyut, in Upper Egypt. [No. 29,576.] (See **Plate III.**)

2. Rectangular wooden coffin of **Sebek-ḥetep**  , the son of Set-Sebek, painted on the outside with hieroglyphic texts containing prayers for funeral and other offerings, and on the inside with a series of pictures of the same. Below these pictures are painted a number of chapters and extracts from the Book of



Coffin of Ḥeni, an Egyptian official, about B.C. 2600.

[No. 29,576.]

XIth dynasty.

PLATE III.

the Dead, and a river, which probably represents the celestial Nile. The texts and the name of the deceased indicate that the coffin was first made about B.C. 2600. It was repaired at a later date, when it was probably adapted for the use of another person. XIth dynasty. From Ḳûrna [Thebes.] [No. 29,570.]

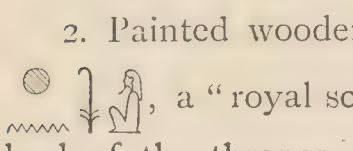
CASE F. Massive wooden outer coffin of **Satpi**  , a lady of high rank, who was attached to the service of the great gods, especially that of Shu, the great god of heaven. On the cover and sides and ends are inscriptions in which the deceased is made to pray to Ânpu, Seb, Ptaḥ-Seker, the four children of Horus, Isis, Osiris, and other deities, for abundant sepulchral offerings and happiness in the Underworld. The two eyes on the side of the coffin represent the two *Utchats*, and denote protection from danger. It is interesting to note that among the deities to whom the deceased asserts her devotion are the "Great Company of the gods"  , and the "Little Company of the gods"  . XIth dynasty, about B.C. 2600. Found at Al-Barsha, in Upper Egypt. [No. 34,259.]

CASE G. Inner coffin of **Ḳuaṭep**  , who held the exalted dignity of *Ur-sen*; he describes himself as the "loyal follower of the god of his two towns." This coffin is ornamented with horizontal and perpendicular rows of hieroglyphics, like the larger outer coffin of the same person, into which it fitted. [See No. 30,841, exhibited on the same landing.] The texts inside are funereal, and belong to the Heliopolitan Recension of the Book of the

Dead; the large hieroglyphics of the interior, as well as the vignettes, are beautifully and delicately painted. A number of other objects, which were found in the tomb of Ḳua-ṭep, will be found in the Third Egyptian Room. XIth or XIIth dynasty. From Al-Barsha. [No. 30,840.] (See **Plate IV.**)

CASE H. Inner coffin of **Sen**  , or **Senà**  , an overseer of the palace of the king, who also held the dignity of *Ur-senu*. The arrangement of the decoration and inscriptions is similar to that of the larger outer coffin of the same person, into which it fitted. [See No. 30,839, exhibited on the landing.] The texts inside are also funereal, and the carefully executed painting of the vignettes, etc., is well worthy of note. XIth or XIIth dynasty. From Al-Barsha. [No. 30,842.]

CASE I. 1. Rectangular wooden coffin of **Menthu-ḥetep**  , a priest, inscribed inside with a series of chapters and extracts from a very early recension of the Book of the Dead in use in the time of the early dynasties. Above these texts are pictures of the various objects which were offered to the deceased whilst the priest recited the prayers at the stated festivals throughout the year. On one side is a rectangular opening intended to represent a door, and originally fitted with a sliding panel. XIth dynasty, about B.C. 2600. From Thebes. [No. 6655.]

2. Painted wooden inner coffin of **Nes-Khensu**  , a "royal scribe, of the offerings of Åmen-Rā, the lord of the thrones of the world, and king of the gods" at Thebes; he was the son of a libationer of Åmen,



End (inside) of the coffin of Ḳua-ṭep, about B.C. 2600.
[No. 30,840.] XIth or XIIth dynasty.



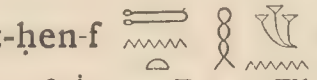
Coffin of Nes-Khensu, a royal scribe, about B.C. 1200.

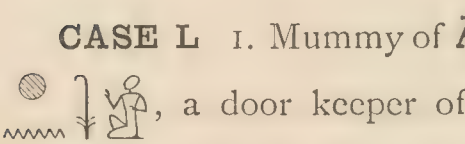
[No. 36,211.] Late XIXth or XXth dynasty.

Tcheṭ-Khensu-âuf-ānkh. His wife was a priestess called Tcheṭ-Mut, who was a lady of the college of Âmen-Rā at Thebes. On the inside are symbols and emblems of the gods Rā and Osiris, and the cartouches of Âmen-ḥetep I. king of Egypt about B.C. 1600, who was the beneficent patron of the brotherhood of the priests of Âmen. The name of this king is found on large numbers of coffins of members of this priesthood, by whom it seems to have been regarded as a duty to commemorate the name of their benefactor, who was probably the founder of the college of priests in the Southern Âpt, *i.e.*, Luxor. The sides of the coffin are decorated with figures of a number of the gods of the Underworld, according to the *Shāt âm Ṭuat*, *i.e.*, "The Book of that which is in the underworld"; and these are followed by scenes in which Âmen-Mes and Nes-Mut, relatives of the deceased, are represented in the act of making offerings to the gods on behalf of the deceased. On the outside are the following scenes:—(1) The deceased making an offering to the cow of Hathor; (2) the deceased making an offering to Osiris Tanen, to Osiris Un-nefer, prince of the living; (3) to Tanen; (4, 5) to the Sphinx, symbol of Âmen-ḥetep I.; (6) the jackal of Ânpu drawing a boat; in which is (7) the eye of Rā; (8) the deceased worshipping Ânpu; (9) Tcheṭ-Mut, the wife of the deceased, adoring Tanen; (10) the funeral procession, in which the bier is drawn by the sacrificial cow, which is arrayed in the trappings of the cow of the goddess Hathor. It is interesting to note that the bier, although made in the traditional form of a sledge, is represented as mounted on wheels. The mourners march in front, and are accompanied by a man playing upon the double flute; 11. The *kher ḥeb*, or precentor, reciting prayers for the dead. Late XIXth or XXth dynasty, about B.C. 1220–1100. From Dêr el-baḥarî. [No. 36,211.] (See **Plate V.**)

CASE J. 1. Beautifully painted inner coffin of **Tcheṭ-Ḥeru-âuf-ānkh**  , a "divine father," and scribe of the offerings made to the god Âmen-Rā at Thebes. The inside is painted with figures of Osiris and other gods, and with scenes of the deceased offering to the principal deities of the underworld. A number of new gods are here represented. The outside is ornamented with scenes and texts from works describing the course of the sun through the hours of the night, which were commonly painted upon coffins at this period. The painting is good, and the designs and arrangement of subjects suggest that the coffin is a copy of one made in the time of the XIXth dynasty, and that the priest who was to occupy it superintended the execution of the work. Both for the brightness of its colours and its excellent state of preservation it is an important example of the period. XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 22,900.]

2. Beautifully painted inner coffin of **Âmen-em-âpt**  , a "divine father," and an official of high rank in the temple of Âmen-Rā at Thebes; his father Ḥeru-â held similar high offices. The inside is ornamented with figures of gods characteristic of the period, and with scenes of the deceased worshipping. On the outside are skilfully painted the funeral procession, with the weeping women, ministrants, etc., and a view of the performance of the appointed ceremonies at the door of the tomb, as well as scenes of the towing of the boat of the sun-god by the gods, the deceased adoring Hathor, etc. This coffin may be taken as the type of the best coffins of the priests of Âmen after they had usurped the government. XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 22,941.] [For the cover of this coffin, see Wall-case 8.]

CASE K. Painted wooden inner coffin (and board for laying upon the mummy), made for a priest whose name was carefully erased when it was usurped by the lady **Thent-ḥen-f**  , a priestess in the college of Åmen-Rā at Thebes ; at the same time the beard also was removed. The figures of the gods and symbols with which it is brilliantly painted lack the delicacy of design and execution which characterizes the coffins of the older periods. The diamond pattern on the covering board is the prototype of the blue *faïence* bead-work which was laid on mummies about B.C. 700. The purple ground is not found on coffins of an earlier period. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [Nos. 24,796 and 24,797.] [For outer coffin, see Wall-cases 26 and 27.]

CASE L 1. Mummy of **Ānkh f-en-Khensu**  , a door keeper of the temple of Åmen-Rā, and controller of the treasury of the god, enclosed in a cartonnage case, carefully moulded and painted in bright colours, which are excellently preserved. The deceased is represented as wearing a deep collar or necklace, formed of many rows of beads and pendants, and below this are the following:—1. The hawk of the god Ḥeru-Behuṭet, or Seker, which is here depicted in mummy form, with the four children of Horus. 2. The sacred wig of Osiris, surmounted by the sun's disk and feathers, and standing between Isis and Nephthys and two "golden hawks," with wings outstretched, emblematic of "protection." Beneath the feet is a painted figure of the pied Bull of Åmenti. XXIInd dynasty, about B.C. 900. From Dêr el-baḥari. [For the coffin see Wall-case 7.] [No. 30,720.]

2. Mummy of **Pa-khat-kherṭ-Ḥeru**  , the son of Nekhem-Khensu, an incense-bearer in the temple of the god Khensu at Thebes. The bandages and purple outer wrapper of fine linen are characteristic of the period between B.C. 1100 and B.C. 800. [No. 6666.] (See **Plate VI.**)

3. Coffin of **Pa-khat-kherṭ-Ḥeru**  , the son of Nekhem-Khensu, an incense-bearer in the temple of the god Khensu at Thebes. The cover is painted with a figure of the hawk of Horus; the part of the Judgment scene in which the deceased is introduced to the god Osiris; Thoth and Horus standing one on each side of an emblem of Osiris; two goddesses standing one on each side of the *Ṭeṭ*, and performing the ceremony of setting it up in commemoration of the resurrection of the god; the goddess Uatchit, etc. The outside of the coffin is painted with figures of gods found in the vignettes of the Book of the Dead; and on the inside, which is painted black, are figures of deities traced in yellow outline. It will be noticed that the designs, scenes, and ornamentation are quite different from those found on the coffins of the priests and priestesses of Ȧmen, suggesting that the votaries of the several gods differed in points of ritual and funeral custom. After the XXIInd dynasty, about B.C. 900. From Thebes. [No. 6666.]

CASE M. 1. Mummy of a priestess or lady of high rank, enclosed in a cartonnage case carefully moulded to the figure. The case is laced up the back, and the mummy is kept in position by a block of wood, fixed by pegs to the cartonnage under the feet. The wooden arms are an interesting feature. It will be noticed that the front of the case, as well as the gilded face, has been



Mummy of Pa-khat-kherṭ-Ḥeru, an incense-bearer of Ȧmen-Rā at Thebes, about B.C. 900.

[No. 6666.] After the XXIInd dynasty.

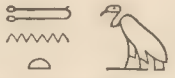
PLATE VII.



Mummy and cartonnage case of Thent-Mut-s-Kebti, a priestess of Âmen-Rā at Thebes, about B.C. 900.

[No. 22,939.] After the XXIInd dynasty.

blackened with bitumen, probably in order to obliterate the hieroglyphic inscription and thus to protect the body from identification and desecration by mummy-wreckers. XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 20,744.]

2. Mummy of **Thent-Mut-s-Kebti**  , priestess of Åmen-Rā, and daughter of Khensu-mes, a priest of Åmen-Rā at Thebes, enclosed in a painted cartonnage case ornamented with scenes of the deceased being brought into the presence of Osiris by Horus, the goddesses Isis and Nephthys standing one on each side of the *Ṭeṭ*, Thoth and Horus pouring libations of life over the deceased, and the goddess Mut, in the form of a vulture with outspread wings. The case is laced up the back, and the mummy is kept in position by a block of wood, fixed by pegs to the cartonnage, under the feet. After the XXIInd dynasty, about B.C. 900. From Thebes. [No. 22,939.] (See **Plate VII.**)

3. Mummy and coffin of **Tcheṭ-Khensu-åuf-ānkh**  , a scribe, and overseer of the palace and treasury of the temple of the god Åmen-Rā at Thebes. The mummy is enclosed in a beautifully painted cartonnage case, laced up the back, on which are numerous figures of the gods and the usual funeral scenes. The whole surface has, however, been covered with bitumen, probably to prevent the identification of the body and its desecration by the mummy-wreckers. The face of the coffin is gilded; and the eyebrows are of blue obsidian, inlaid. The scenes, inscriptions, etc., upon it are traced in yellow outline upon a black ground, being taken chiefly from the works relating to the passage of the sun through

the hours of the night. XXIInd dynasty, about B.C. 1000. From Thebes. [No. 6662.]

CASE N. 1. Mummy of **Ḥeru**  , an incense-bearer in the temple of the god Khensu at Thebes; the name of his father was Un-nefer, and that of his mother Tethi. The blue and brown swathings are good examples of the coloured linen work of Upper Egypt. After the XXIInd dynasty, about B.C. 900. From Thebes. [No. 6659.]

2. Painted wooden coffin of **Ḥeru,**  . The cover is ornamented with a number of scenes in which are several of the gods who appear in the Book of the Dead, but are not usually painted on coffins. The scenes and inscriptions are most interesting, and illustrate differences between the ritual and general customs of the priests of Åmen and those of the followers of other gods. Inside the coffin is a beautifully painted figure of Nut standing upon nine bows, signifying that she has put all her foes under her feet. After the XXIInd dynasty, about B.C. 900. From Thebes. [No. 6659.]

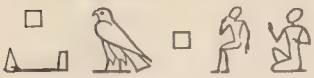
CASE O. 1. Mummy of **Peṭā-Ḥeru-pa-Kherṭ,**  , the son of Nes-Khensu-unkh, an official in the temple of the god Åmen-Rā at Thebes, enclosed in a cartonnage case painted with the following scenes:—1, the goddess Nut; 2, the deceased being led into the presence of Osiris; 3, the celebration of a sacred ceremony; 4, Anubis standing by the mummy lying on a bier (*i.e.*, part of the vignette of the CLIst Chapter of the Book of the Dead); 5, the *Ṭeṭ* or pillar of Osiris, and the two figures of the sun-god Horus-Beḥuṭet; 6,

PLATE VIII.

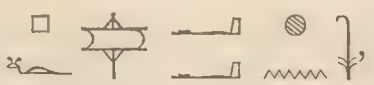


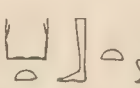
Mummy of Katebet, a priestess of Ȧmen-Rā at Thebes, about B.C. 800.
[No. 6665.] After the XXIInd dynasty.

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the cow of Hathor, the dog-headed ape of Thoth, and the obelisk of Åmen. After the XXIInd dynasty, about B.C. 750. From Ḳûrna [Thebes]. [No. 29,578.] [For the coffin, see Wall-case 19.]

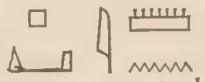
2. Mummy of **Penpi,**  , or **Penpeti,**  , a "divine father" in the temple of the god Åmen-Rā at Thebes, enclosed in a cartonnage case, painted with:—1, a hawk with outspread wings; and 2, figures of hawk-headed deities. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6685.]

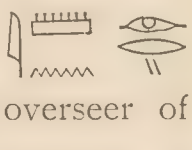
3. Mummy of **Peſ-āā-Khensu,**  , the son of Tcheṭ-Ḥeru-åuf-ānkh, enclosed in a cartonnage case, painted with the emblem of Osiris, figures of the gods, etc. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6681.]

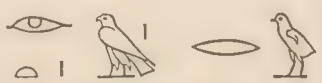
CASE P. 1. Mummy of **Katebet**  , a priestess in the temple of Åmen-Rā at Thebes, ornamented with a painted cartonnage head with a gilded face. On the breast is a hawk-headed pectoral containing a scarab, and a smaller pectoral in the form of a pylon, and above the knees is a *ushabti* figure—all in the original positions. On the wooden models of the hands are rings made of carnelian and other precious stones, and an attempt has been made to imitate bracelets by painting. The system of swathing is unusual. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6665.] [For the coffin, see Wall-case 10.] (See **Plate VIII.**)

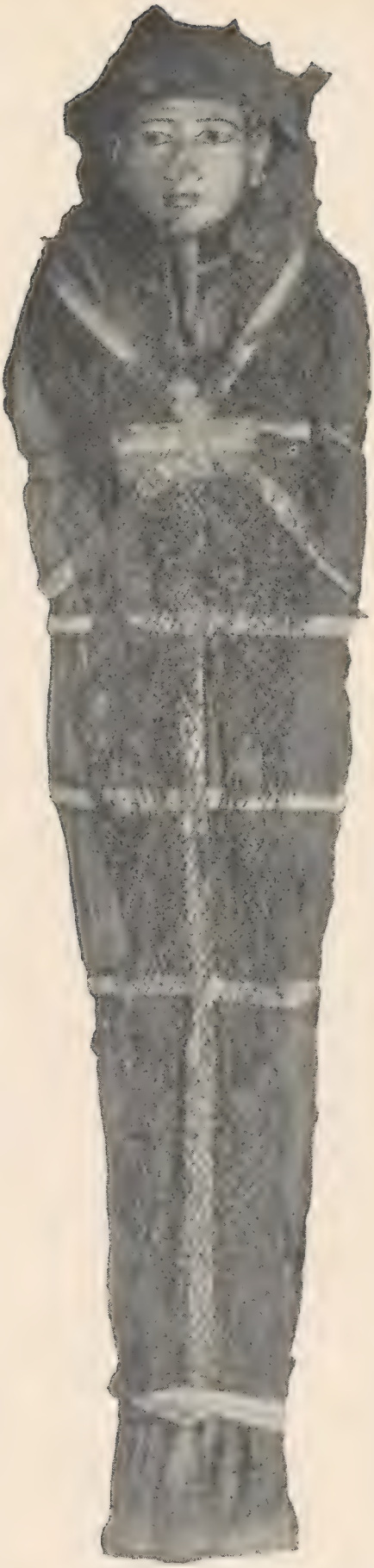
2. Mummy of a priestess of the god Åmen-Rā at Thebes, enclosed in a cartonnage case, laced up the back,

which is painted with figures of a hawk, Isis, Nephthys, and other goddesses. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 25,258.]

3. Mummy of **Peṭâ-Ȧmen**  , a door-keeper of the temple of Rā, and son of Ȧusȧr-mes, the chief door-keeper of the temple of Rā, enclosed in a brilliantly painted cartonnage case, ornamented with figures of Osiris-Seker, Isis, Nephthys, Khnemu, etc., and with a scene of the deceased adoring Osiris. In the unpainted portion of the case at the feet the mummified intestines are probably preserved. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6682.] [For the coffin, see Second Egyptian Room, Wall-case 55.]

CASE Q. 1. Mummy of **Ȧmen-ȧri-ȧrit**  , a high official in the treasury, and overseer of the palace of Queen Ȧmenȧrṭās, the wife of Piānkhi, king of Egypt, about B.C. 650. Covered with blue *faience* bead-work. XXVIth dynasty, about B.C. 650. From Thebes. [No. 6999.] [For the inner coffin, see Wall-case 33, and for the outer coffins, see Wall-cases 50 and 51, and Standard-case X, in the Second Egyptian Room.]

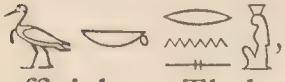
2. Mummy of **Ȧrit-Ḥeru-ru**  , priest of Horus, Anubis, and Isis, prophet of the god Seker, of the city of Apu (Panopolis), prophet of the second order of priests who served month by month, son of the prophet of Amsu, Ānkh-un-nefer, grandson of Nes-Amsu, great-grandson of Peṭā-Ȧuset, all of whom held the same offices. His mother's name was As-ānkh. This mummy has a cartonnage head-case with a gilded case, and is



Mummy, with blue porcelain beadwork, etc., of Ȧrit-Ḥeru-ru, a priest of Horus, Anubis, Isis, and other gods, about B.C. 550.

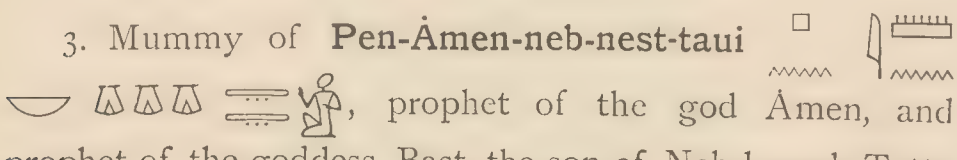
[No. 20,745.] XXVIth dynasty.

covered with blue *faïence* bead-work. XXVIth dynasty, about B.C. 550. From Apu (Panopolis). [No. 20,745.] [For the coffin, see Wall-case 35.] (See **Plate IX.**)

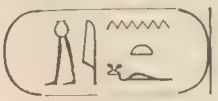
3. Mummy and painted wooden coffin of **Bakrens**  , the daughter of Peṭā-Ḥeru, a temple official at Thebes. The coffin is ornamented with the Judgment scene, the scene of the deceased lying upon her bier with rays of light falling upon her, prayers for funeral and other offerings, etc. XXVIth dynasty, about B.C. 650. From Ḳûrna [Thebes]. Presented by His Majesty the King, 1869. [No. 15,654.]

CASE R. 1. Mummy of **Ta-kheb-khenem**  , the daughter of Peṭā-Khensu, a doorkeeper in the temple of Åmen-Rā at Thebes, and of the "lady of the house," Nes-Maut; covered with blue *faience* bead-work. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6692.] [For the inner coffin, see Wall-case 41; and for the outer coffin, see Wall-cases 49 and 54, Second Egyptian Room.]

2. Mummy of **Ḥu-en-Åmen**  , an incense-bearer in the temple of the god Åmen-Rā at Thebes, the son of Un-nefer, the son of Ḥeru; the name of his mother was Uaa-neru, and that of his grandmother Nes-Khensu. After the XXIInd dynasty, about B.C. 800. From Ḳûrna [Thebes]. [No. 6660.] [For the beautifully painted coffin, see Wall-case 10.]

3. Mummy of **Pen-Åmen-neb-nest-taui**  , prophet of the god Åmen, and prophet of the goddess Bast, the son of Neb-ba-neb-Ṭaṭṭu

(who held the same offices) and the "lady of the house," Ta-hatheret. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6676.] For the inner coffin, see Wall-case 43; and for the outer coffin, see Second Egyptian Room, Wall-case 56.

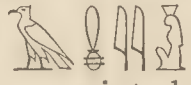
WALL-CASES 1 and 2. Gilded wooden coffin of **Ȧn-Ȧntef,**  a king of the XIth–XIIIth dynasty, who ruled at Thebes between B.C. 2500 and 2000. The uræus or serpent which originally surmounted the forehead is wanting. The face appears to be a portrait of the deceased; the eyes and eyelids are made of black, white, and blue obsidian, inlaid, and closely resemble those found in the limestone statues of the earliest dynasties. The featherwork and star ornaments appear to have originated at this period, and were copied later in the tombs of the kings of the XVIIIth dynasty. The inscriptions are addresses to the king by the goddesses Isis and Nephthys, and read: "We bring thy "hands to thee, as we did for Osiris, and we grant unto "thee a happy burial; thy heart is in thy body, say Isis "and Nephthys." And at the foot Isis and Nephthys say: "We come and we embrace thy bones for thee, O Ȧn-"Ȧntef, thou king of the North and South." Near the foot of the coffin are fragments of linen, and papyrus inscribed in the hieratic or cursive Egyptian character, which were found beneath the king's body. The texts are too fragmentary to give any connected sense, but they seem to be extracts from the texts which formed the Book of the Dead in the XIth dynasty. From Thebes. [No. 6652.] (See **Plate X.**)

WALL-CASE 2. Painted wooden coffin of an unknown priestess; ornamented with featherwork, etc., of the style

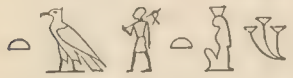


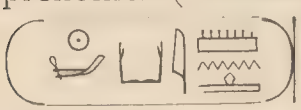
Gilded wooden coffin of An-Ântef, king of Egypt, about B.C. 2500–2000.
[No. 6652.] XIth—XIIIth dynasty.

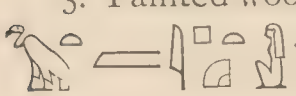
common at Thebes in the XIIIth dynasty. On the breast is painted a vulture with outstretched wings, symbolic of the goddesses Mut and Isis; and down the front runs a line of hieroglyphics containing a prayer that "a royal "offering of bread and beer, and oxen, and feathered fowl "and linen garments, and incense, and the products of "heaven, and the products of earth, and the things which "Ḥāpi (the Nile) bringeth forth, and oblations, be given" to the deceased. From Thebes. XIth–XIIIth dynasty, between B.C. 2500 and 2000. [No. 6653.]

WALL-CASE 3. Wooden coffin and cover of a lady named **Ta-mâi**  , or  , with hieroglyphic inscriptions painted in yellow on a black ground. On the cover is an extract from a very ancient hieroglyphic text, assuring the deceased that the goddess Nut "spreadeth herself" over her to protect her, and that her portion shall be with the "stars which never set." On the sides of the coffin are figures of the gods Anubis, Osiris, Isis, the four children of Horus or Osiris, Mesthâ, Ḥāpi, Ṭuamutef, Qebḥsennuf, etc. Before the XVIIIth dynasty, about B.C. 1700. From Thebes. [No. 6661.]

WALL-CASE 3. Wooden coffin and cover of an unknown priestess, with hieroglyphic inscriptions painted in yellow on a black ground. The arms and hands are carved out of the solid wood, and are crossed over the breast. On the cover is an extract from a very ancient hieroglyphic text, assuring the deceased that the goddess Nut "spreadeth herself" over her to protect her; and on the sides of the coffin are figures of the gods Anubis, Osiris, Isis, etc., together with short texts describing the care with which they protect the deceased. Before the XVIIIth dynasty, about B.C. 1700. From Ḳûrna [Thebes]. [No. 29,580.]

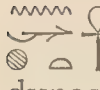
WALL-CASE 4. 1. Painted wooden inner cover which was laid upon the mummy of **Ta-peḥreret**  , a lady of the College of Åmen-Rā at Thebes. Down the front is a line of hieroglyphics containing an extract from a very early text, flanked by scenes representing the deceased adoring some of the principal gods of Thebes. On the breast are figures of the goddesses Isis, Nephthys, and Nut. The back of this cover is painted mauve, and upon it in rough hieroglyphics is a memorandum of the officials whose duty it was to examine from time to time the mummies and coffins of the priests and priestesses of Åmen, to see that damp and decay were not injuring them. Early XVIIIth dynasty, about B.C. 1600. From Thebes. [No. 15,659.]

2. Beautifully painted wooden cover for the mummy of a lady of the College of Åmen-Rā at Thebes, whose name is not given, but who was probably a royal personage. Below the elaborate pectoral, which is painted to resemble precious stones and flowers, are figures of a number of the chief gods of Thebes, and symbols connected with the worship of Osiris and Åmen-Rā. At the foot, between crowned uræi, is the *cartouche* or oval containing the prenomen (**Tcheser-ka-Rā**) and nomen of **Åmen-ḥetep I.**  (B.C. 1666), who was one of the earliest and greatest benefactors of the priests of Åmen. This cover is one of the best examples of coffin decoration in the XVIIIth dynasty; but the varnish is modern. Early XVIIIth dynasty, about B.C. 1600. Presented by A. F. Wheeler, Esq., 1889. From Dêr el-baḥari [Thebes]. [No. 22,542.]

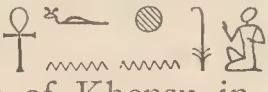
3. Painted wooden cover for the mummy of **Mut-em-åpt**  , a lady of the College of Amen-Rā

at Thebes. Down the front are two lines of hieroglyphics, which describe the future happiness of the deceased, and on each side of them are scenes in which she is adoring some of the principal gods of Thebes. The carved face, with the plaited hair and ornamental bands, is intended for a likeness of the deceased. Early XVIIIth dynasty, about B.C. 1600. From Dêr el-baḥari [Thebes]. [No. 15,656.]

4. Rectangular wooden inner coffin of Sepekhâ  , a commander of troops. From Al-Barsha. XIIth dynasty, about B.C. 2400.

5. Rectangular wooden inner coffin of **Nekht-Ānkh**  , a man of high rank. From Al-Barsha. XIIth dynasty, about B.C. 2400.

The insides of the above two coffins are neither painted nor inscribed, but the outsides are ornamented with vertical and horizontal bands of inscriptions in bold, well-formed hieroglyphics, painted in blue, which record the devotion of the deceased persons to various deities.

WALL-CASE 5. 1. Painted wooden inner coffin of **Ānkh-f-en-Khensu**  , a priest of the third order in the temple of Khensu, in the northern Âpt (*i.e.*, the modern Karnak); the deceased also held the office of "divine father." The outside of the coffin is ornamented in a somewhat unusual manner for the period to which it belongs, and the principal scenes may be thus enumerated:— 1. A ram-headed beetle, with the wings of a hawk outstretched to protect the body of the deceased. 2. A hawk, symbolic of Rā, with outstretched wings. On the right

side of the coffin are figures of Mesthà and Ḳebḥsennuf, Isis, in the form of a woman, Isis, hawk-headed, and a jackal. On the left side are figures of Ḥāpi and Ṭuamutef, Nephthys, in the form of a woman, Nephthys, hawk-headed, and a jackal. Between these groups of figures is a vertical line of hieroglyphics, painted in blue and red upon a white ground, in which a prayer for sepulchral offerings is made to the gods on behalf of the *ka* of the deceased. The face of the coffin is painted red, and the deep collar or necklace is also painted in several bright colours, to represent precious stones, and is varnished; the scenes, figures, etc., below this are painted in green, red, white and black on the plain unvarnished brown wood of the coffin. Late XIXth or XXth dynasty, about B.C. 1200. From Thebes. [No. 30,721.]

2. Painted wooden coffin of a priestess of Àmen-Rā at Thebes, whose name is not given; the front and sides are decorated with scenes representing the deceased offering to the various gods, winged disks, the cow of Hathor, etc. Early XXth dynasty, about B.C. 1200. From Dêr el-baḥari [Thebes]. [No. 6663.]

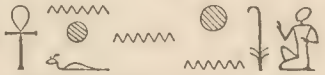
WALL-CASES 6. Painted wooden coffin and cover of **Àāhmes (Amâsis)**  , the chief door-keeper of the Temple of Mut  at Thebes. The cover is ornamented with a number of scenes characteristic of the decoration of coffins of the early part of the XVIIIth dynasty; but the figures of the gods painted inside the coffin indicate a considerable change in the religious views of the priests of Àmen. A large number of new divinities now appear; and the artist represents certain of them full-face instead of in profile. XXIst or XXIInd dynasty, about B.C. 1100. From Dêr el-baḥari [Thebes]. [No. 22,942.]

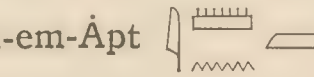
PLATE XI.



Inner coffin of Ānkh-f-en-Khensu, a priest, about B.C. 1200.
[No. 30,720.] Late XIXth or XXth dynasty.

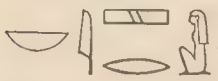
On the floor of the case are exhibited three fragments of the famous alabaster sarcophagus of **Seti I.**,* B.C. 1366. No. 37,927 was brought from the king's tomb in the Valley of the Kings at Thebes, by Belzoni, and was presented to the British Museum by Major-General W. H. Meyrick in 1878. No. 37,928 is inscribed with a portion of a mythological scene, in which the passage of the sun through one of the hours of the night is depicted. No. 29,948 is a larger fragment, and seems to belong to the upper half of the cover; on it are three mythological figures and fragments of lines of text.

WALL-CASE 7. Inner wooden coffin of **Ānkh-f-en-Khensu**  , chief doorkeeper of the temple of Åmen-Rā at Thebes, and priest of Khensu, and sacristan of this god; his father held the same offices. On the inside of the coffin, which was originally made for a woman, is a figure of the goddess Nut, and beneath her is the hieroglyphic name of Nephthys; the hieroglyphics are painted in white and in green upon the lid and sides. For the mummy of the deceased, see Case L, No. 1. XXth dynasty, about B.C. 1200. From Thebes. [No. 30,720.] (See **Plate XI.**).

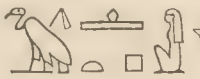
WALL-CASE 8. Painted wooden cover of the inner coffin of **Åmen-em-Åpt**  , a "divine father" of "Åmen-Rā, the king of the gods," at Thebes. Below the elaborately painted breast-plate are scenes of the deceased adoring the various gods of Thebes; and down the front and on the edges are four lines of text recording the name and titles of the deceased, and reciting

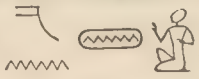
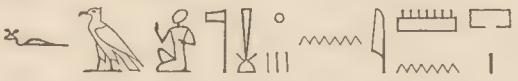
* His prenomen is  *Men-Maāt-Rā.*

prayers to the gods that sepulchral offerings in abundance may be made to him, and that he may be able to move about heaven without let or hindrance. It will be noted that the figures of several of the gods, etc., are in relief; these are made of composition, and are characteristic of the coffins of the priests of Åmen from about B.C. 1000 to B.C. 700. For the coffin, see Standard-case J. XXIst or XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 22,941.]

WALL-CASE 9. Cover of the inner coffin of a singer in the temple of Åmen-Rā at Thebes, called Nes-Mut  , the daughter of Nes-ta-neb-Åsher   . The cover has been plastered over with a thin coating of lime, whereon are painted in bright colours, characteristic of the period, a series of figures of the gods and mythological scenes. The hands are crossed over the breast, and the right holds a roll of papyrus (?). The deceased is represented as wearing a necklace of many rows of precious stones, which hangs down to the middle of the body, and terminates in a fringe of lotus flowers, rosettes, etc. Below this are:—1. The winged disk of Horus Beḥuṭet. 2. The winged beetle of Kheperå. 3. The goddess Nut. 4. The god of Millions of Years, with figures of Osiris Un-nefer on each side. 5. Five lines of text containing prayers for the deceased, and her name and titles. The text is enclosed within a border formed of uræi, with very voluminous folds. On each side of the text are small mythological scenes. The design of the cover is good, and is clearly copied from the best work of the XIXth dynasty as regards colour, detail, and arrangement. Many of the figures of the gods are in low relief, and appear to be made of thin layers of plaster, which

are affixed to the wood by glue, and then varnished over. XXIst dynasty, about B.C. 1050. From Dêr el-baḥari. [No. 35,287.]

WALL-CASE 9. Painted wooden cover of the inner coffin of **Mut-ḥetep**  , a priestess of "Åmen-Rā, the king of the gods," at Thebes. On the pectoral is a figure of the boat of Rā; and beneath are the goddess Nut and the gods Anubis and Åp-uat. Down the front is a line of inscription in which the goddess Nut is said to spread her wings over the deceased, and to place her among the "stars which never set"; and on each side are scenes of the deceased adoring the four children of Horus, Mesthå, Ḥāpi, Ṭuamutef, and Qebḥsennuf. This cover was originally made for an earlier coffin, which decayed and fell to pieces; it was then replastered and repainted for the coffin of Mut-ḥetep. Portions of the original plaster may be seen at the sides where the second layer has been broken away. The projection between the feet is very unusual; it is probably an angle block, added, when the cover was repaired, to strengthen the feet. XXIInd dynasty, about B.C. 900. From Dêr el-baḥari [Thebes]. [No. 29,579.]

WALL-CASE 10. Painted wooden coffin of **Ḥu-en-Åmen**  , the incense-bearer in the temple of Åmen  , the son of Un-nefer, the son of Ḥeru; the name of his mother was Uaa-neru, and that of his grandmother, Nes-Khensu. The father of the deceased was an "incense-bearer" in the temple of Åmen-Rā at Thebes. On the breast is a figure of the god Kheperå within his disk in a boat, and below are Osiris, Isis, and Nephthys. To the right and left of the

line of text which runs down the front are scenes of the deceased adoring Rā, Kheperà, the cow sacred to Hathor, and the four children of Horus or Osiris, Mesthà, Ḥāpi, Ṭuamutèf, and Ḳebḥsennuf. The face of the coffin is carefully carved from hard wood, and is probably a portrait of the deceased, the eyes and eyelids being of obsidian, inlaid. After the XXIInd dynasty, about B.C. 800. From Ḳurna [Thebes]. [No. 6660.] [For the mummy of Ḥu-en-Àmen, see the Standard-case R.] (See **Plate XII.**)

WALL-CASE 10. Painted wooden coffin of **Katebet**  , a priestess of Àmen-Rā at Thebes. The line of inscription contains the usual formula, but the style of ornamentation of the coffin is different from that of any other coffin of the period in the Collection. On the foot the feet and sandals of the deceased are painted in an unusual manner, and the face is evidently intended for a likeness. This coffin probably belongs to the period of transition between B.C. 1000 and B.C. 800. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6665.] [For the mummy of Katebet and her breastplate, scarab, and ushabti figure, see Standard-case P.] (See **Plate XIII.**)

In WALL-CASES 11–17, and 23–30 are exhibited a handsome series of painted wooden coffins of certain members of the priestly brotherhood of the god Amen, presented to the Museum by the Egyptian Government in 1893, together with a number of coffins of the same class, which came from the same place, and were purchased by the Trustees of the British Museum some years ago. These coffins were discovered by M. Grébaut, formerly Director of the Egyptian Museum at Gîzeh, in 1891, at Dêr el-baḥari, which is situated on the left or west bank of the Nile, opposite the site of ancient Thebes. In 1881



Painted wooden coffin of Ḥu-en-Ȧmen, an incense-bearer, about B.C. 800.
[No. 6660.] After the XXIInd dynasty.



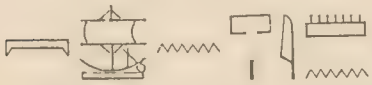
Coffin of Katebet, a priestess of Âmen-Rā at Thebes, about B.C. 800.
[No. 6665.] XXIInd dynasty.

MM. Brugsch and Maspero brought from the same place a remarkable collection of mummies, coffins, and funeral furniture, and the second "find" must be regarded as a supplement to the first. From the first were obtained the mummies of Sekenen-Rā, Amāsis I., Åmen-ḥetep I., Thothmes II., Thothmes III., Rameses I., Seti I., Rameses II., Rameses III. (*i.e.*, the greatest kings of the Middle Empire, who had supported the brotherhood of the priests of Åmen),* and those of the high-priests of the XXIst dynasty, who had succeeded in usurping royal power; from the second were obtained the mummies of priests who had not held high offices in the Government, and who probably belonged to the lower orders of the priesthood.

It is not possible to fix a date for the establishment of the brotherhood of the priests of Åmen, but it is pretty certain that it owed much to Amenophis I. (B.C. 1666), whose name is found upon coffins of priests of the order (see Wall-case 4, No. 22,542), and that the foundation of the great power which it subsequently acquired was laid in the reigns of that king and of his successor, Thothmes I. During the XVIIIth, XIXth, and XXth dynasties the priests of Åmen became a wealthy brotherhood, and their religious and political importance waxed great, and little by little they succeeded in making themselves the most powerful priestly body in Egypt, even going so far as to usurp the ancient titles and dignities of the priests of Ånnu (Heliopolis), with whose doctrines and beliefs they had been in the habit of waging war for hundreds of years. After the death of Rameses XIII., the Bubastite kings of the XXIst dynasty removed their capital to Tanis, in the Delta, whereupon the priests of Åmen at Thebes declared themselves the temporal lords of the city, and ruled the

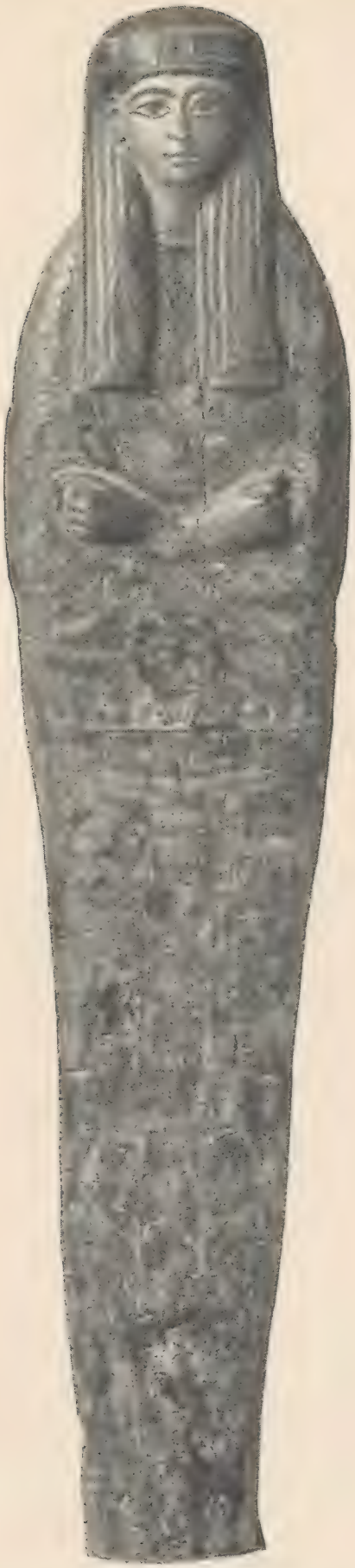
* See the photographs of some of these mummies at the side of Wall-case No. 52.

Thebaïd for some years; eventually, however, in spite of many concessions which they made to the Bubastite kings, the priests of Åmen were compelled to leave Thebes, and they retreated to Napata in Ethiopia, where they founded for themselves a new kingdom. It is not only possible, but probable, that before they left Thebes they gathered together the mummies of the great kings who had bestowed wealth and power upon them, and who had fought in their cause, and also those of the chief members of their brotherhood, and hid them in two or more places at Dêr el-baḥari. The removal of the mummies and their funeral furniture seems to have been carried out with haste, for they were found in great confusion, piled up one upon another, and many of them have suffered in consequence. The brotherhood of Åmen probably flourished at Thebes from about B.C. 1700 to B.C. 900.

WALL-CASE 11. Painted wooden coffins of **Ån-peḥ-f-tu**  , the overseer of the cordage and sails of the boat of Åmen-Rā in the temple of Åmen-Rā  at Thebes, and **Ānkhef.** These coffins are ornamented with a series of scenes of the deceased adoring a number of gods, such as are found on coffins of almost every period, but besides these, several are here taken from hieroglyphic works which relate to the passage of the sun through the hours of the night, the Creation, etc. XXIInd dynasty, about B.C. 800. From Dêr el-baḥari [Thebes]. [Nos. 29,591, 35,288.]

WALL-CASE 12. Painted wooden inner coffin and cover of a priest of Åmen-Rā at Thebes. On the projecting foot of the coffin there are blank spaces for the insertion of the name. The scenes represent the deceased offering to the principal gods of the underworld, and are

PLATE XIV.



Painted wooden cover from inside the inner coffin of a priest of Åmen-Rā at Thebes, about B.C. 800.

[No. 24,790.] After the XXIInd dynasty.

executed with great skill. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,789.]

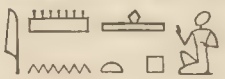
WALL-CASE 13. Painted wooden cover for the mummy of a priestess of Åmen-Rā at Thebes, whose name is not given; it was found placed upon a mummy in coffin No. 24,789, but it does not belong to it. The scenes represent the ram-headed beetle, the god Harpocrates in a disk, the goddess Nut, the head of a ram within a disk and adored by apes, the gods Osiris and Ptaḥ-Seker, etc. The inscription down the front describes the happiness which the deceased will enjoy in the world to come. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,790.] (See **Plate XIV.**)

WALL-CASES 13 and 14. Painted wooden inner coffin and cover of a priestess of Åmen-Rā at Thebes, and wooden cover for the mummy. The scenes represent the deceased offering to the principal gods of the underworld, and to others, copied from hieroglyphic works which treat of the passage of the sun through the hours of the night. The paintings and inscriptions are carelessly executed. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [Nos. 24,794 and 24,795.]

WALL-CASES 15 and 16. Painted wooden inner coffin and cover of a priestess of Åmen-Rā at Thebes, and wooden cover for the mummy. With scenes similar to those of Nos. 24,794 and 24,795. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,907.]

WALL-CASES 16 and 17. Painted wooden coffin and cover of a priest of Ȧmen-Rā at Thebes, and wooden cover for the mummy. The style of painting is inferior. After the XXIInd dynasty, about B.C. 750. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [Nos. 24,798 and 24,799.]

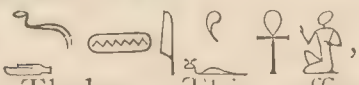
WALL-CASE 17. Painted wooden coffin of a member of the priesthood of Ȧmen-Rā at Thebes, whose name is wanting. After the XXIInd dynasty, about B.C. 750. From Dêr el-baḥari [Thebes]. [No. 6700.]

WALL-CASE 18. 1. Side of a wooden coffin of **Ȧmen-ḥetep**  , a priest and scribe of Ȧmen-Rā at Thebes. The gods depicted are Osiris, Isis, Nephthys, and the four children of Horus. About B.C. 750. From Dêr el-baḥari [Thebes]. [No. 15,658.]

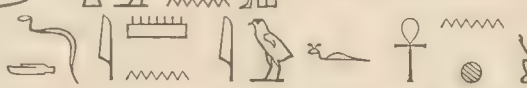
2. Two sides of the wooden coffin of an official of the temple of Ȧmen-Rā at Thebes, painted with figures of the four children of Horus and other deities. About B.C. 750. From Dêr el-baḥari [Thebes]. [No. 6664.]

WALL-CASE 19. Wooden coffin of **Peṭā-Ḥeru-pa-khert**  , the son of Nes-Khensu-unkh, an official in the temple of the god Ȧmen-Rā at Thebes. The head-dress, face, and neck ornaments are imitated from the Theban coffins of an earlier period, but the body of the coffin, except for a single line of inscription, in which the gods are besought to give the deceased funeral offerings, is quite plain. This is a fine example of this class of coffin; the inside is unornamented except for a figure of Nut, the goddess of the night sky, who is

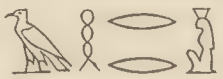
here drawn full face. About B.C. 750. From Ḳurna [Thebes]. [No. 29,578.] [For the mummy of Peṭā-Ḥerū-pa-kherṭ, see Standard-case O.]

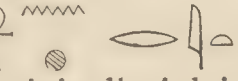
WALL-CASE 20. Wooden coffin of **Tcheṭ-Åmen-åuf-ānkh**  , a priestess of the god Åmen-Rā at Thebes. This coffin is made of a series of small pieces of wood pegged together, and only the face and head-dress are painted. The line of inscription down the front contains a prayer by the deceased to Osiris, "the lord of eternity," for sepulchral food, incense, etc. About B.C. 600. From Ḳurna [Thebes]. [No. 29,577.] [For the mummy, see Second Egyptian Room, Case W.]

WALL-CASE 21. The two sides of the outer coffin of **Nes-ba-en-Ṭaṭṭu**  , a prophet of Menthu, the lord of Thebes, who held the offices of superintendent of the scribes in the temple of Åmen, and chief inspector of the god's property. His father seems to have held the same offices, and also to have been priest of Menthu, the lord of Hermonthis or "the southern Heliopolis." The wood of the coffin is uncommon. XXVIth dynasty, or later, about B.C. 500. From Thebes [No. 6657.] [For the cover of the coffin, see Wall-case 31.]

WALL-CASE 21. Painted wooden cover of the outer coffin of **Åri-sennu**  , the daughter of Tcheṭ-Åmen-åuf-ānkh  . The breast is ornamented with a figure of the goddess Nut, beneath which is a scene of the deceased offering to a number of gods. Below the deceased is seen lying upon a bier, by the side of which stands Anubis, the god of the

dead, making an offering of incense to her (part of the vignette of the CLIst Chapter of the Book of the Dead). The hieroglyphic texts are prayers to the gods of the underworld for offerings of meat, drink, incense, etc. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6671 A.]

WALL-CASE 22. 1. Painted wooden cover of the coffin of the lady **Ta ḥerer**  , on which are painted a figure of the goddess Nut; the judgment scene, in which Thoth introduces the deceased to the great gods; a figure of Horus-Sept; and a scene of the deceased lying upon a bier, upon which the rays of the sun are falling. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6954.]

2. Upper portion of the coffin of **Maat-ru** (or **Ȧrit-ru**)  , the son of Ḥeru-utchat  and Ānkh-rȧt  ; the hieroglyphics appear to have been originally inlaid with blue paint. The inscription contains a prayer for the usual funeral offerings. Late XXVIth dynasty, about B.C. 500. [No. 6658.]

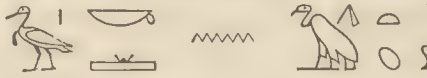
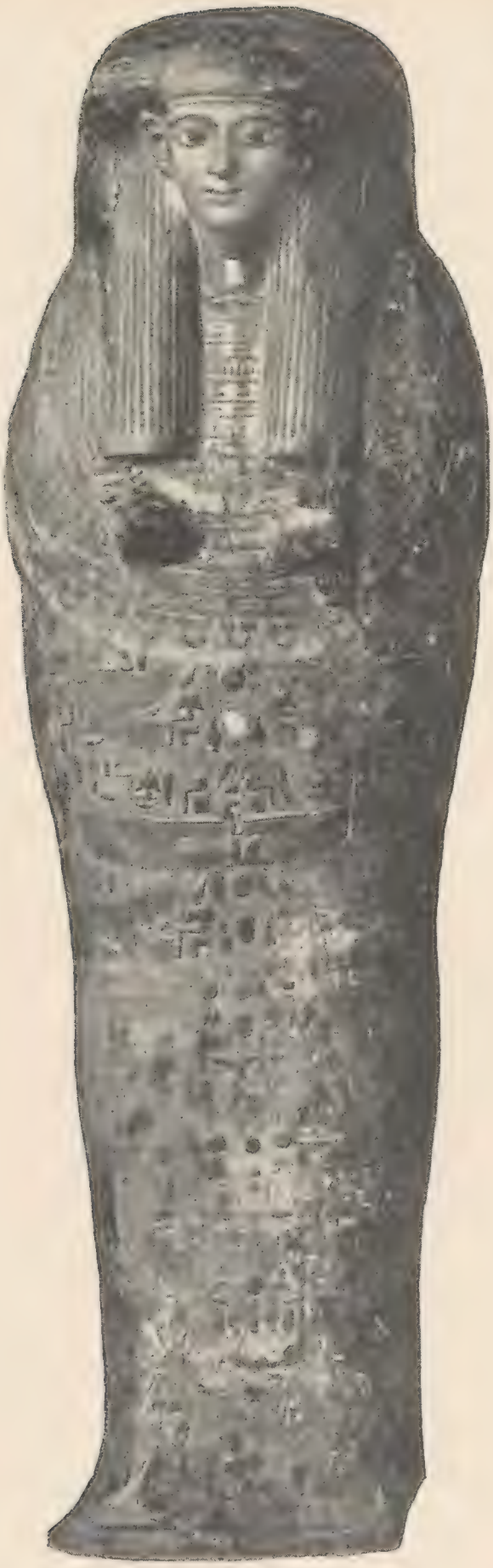
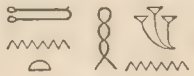
WALL-CASES 23 and 25. Painted wooden outer coffin of **Bak-en-Mut**  , "a divine father," or priest of high rank of the god Ȧmen-Rā at Thebes. The cover is ornamented with fine bold representations of the deceased offering to Osiris and the chief Theban gods, and standing in the boat of the sun, and adoring Hathor, the goddess of the underworld. The texts are extracts from works other than the Book of the Dead. The hands, which project from the cover, grasp models of two amulets; that in the right hand is the "buckle" or fastening of the girdle of Isis, that in the left is the *Ṭeṭ*

PLATE XV.

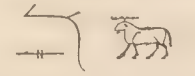


Coffin of Bak-en-Mut, a priest of Åmen-Rā at Thebes, about B.C. 700.
After the XXIInd dynasty.
[No. 24,792.]

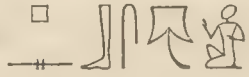
or tree trunk, in which the dead body of Osiris was placed by Isis. The former represents the protection which the blood of Isis ensures to those who wear the amulet; and the latter, stability, endurance, and lastingness. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,792.] (See **Plate XV.**)

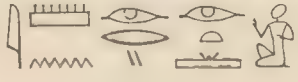
WALL-CASES 26 and 27. Wooden outer coffin of **Thent-ḥen-f**  , a lady of the College of Åmen-Rā at Thebes, painted with fine, bold representations of the deceased making an offering to Osiris and the chief Theban gods, and adoring Hathor, the goddess of the underworld, etc. The inner coffin [see Standard-case K] originally belonged to a priest whose name has been erased and the beard removed. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,791.]

WALL-CASES 28 and 30. Painted wooden coffin of **Ta-āāḥ-titi**  , a lady of the College of Åmen-Rā at Thebes. The decorations of this coffin are very interesting and unusual; many of the figures of the gods are in relief, and the deceased is represented offering to and conversing with the gods. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,793.]

WALL-CASE 31. Dark wooden cover of the outer coffin of **Nes-ba-en-Ṭattu**  , a prophet of Menthu, the lord of Thebes, who held the offices of superintendent of the scribes in the Temple of

Àmen, and chief inspector of the property of the god. [For the two sides of the coffin, see Wall-case 21.] XXVIth dynasty, or later, about B.C. 500. From Thebes. [No. 6657.]

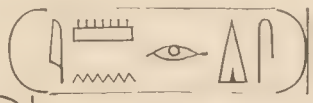
WALL-CASES 31 and 32. Painted wooden inner coffin of **Pesbes**  , a doorkeeper of the temple of the goddess Bast at Thebes. The breast is ornamented with a figure of the goddess Nut, and, lower, we see that the deceased is introduced to Osiris, the great god of the underworld, by Thoth, the scribe of the gods. On the centre of the body is painted the vignette which accompanies the CLIVth Chapter of the Book of the Dead, wherein the sun's rays are seen falling upon the dead body on its bier. This chapter is entitled, "The Chapter of not letting the body decay," and is one of the most important in the Book of the Dead; the oldest known copy being of the XVIIIth dynasty, about B.C. 1600. The text and its vignette are frequently found on coffins of the period of the XXVIth dynasty, indicating its general acceptance at that time. The texts painted on the outside of the coffin are chiefly prayers for funeral offerings and addresses to the gods. The inscriptions on the inside are in black on a white ground. The female figure in outline is that of the goddess Nut, who was supposed to embrace the deceased and take him under her protection (see above, p. 53). The pedestal of the coffin is characteristic of the period, and is ornamented with symbols of "life," "strength," and "dominion." XXVIth dynasty, about B.C. 600. From Thebes. [No. 6671.]

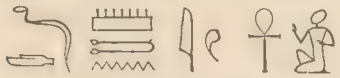
WALL-CASES 32 and 33. Innermost coffin of **Àmen-àri-àrit**  , a high official in the treasury of



The inside of the inner coffin of Ȧmen-ȧri-ȧrit, a high official in the treasury of Queen Ȧmenȧrṭās, wife of Piānkhi, king of Egypt, about B.C. 650.

[No. 6668.] XXVIth dynasty.

Queen **Ȧmenȧrṭās**  , the wife of **Piānkhi**  , king of Egypt, about B.C. 650. The outside is painted with scenes which much resemble those of No. 6671, and the inside is plastered white, and inscribed with prayers and extracts from the Book of the Dead. The two female figures in outline represent the goddess Nut. The deceased was the overseer of the palace of Ȧmenȧrṭās, and he held several high and important priestly offices at Thebes. XXVIth dynasty, about B.C. 650. From Thebes. [No. 6668.] [For the mummy of Ȧmen-ȧri-ȧrit, see Standard-case Q; and for the outer coffins, see Wall-cases 50 and 51, and Standard-case X, in the Second Egyptian Room.] (See **Plate XVI.**)

WALL-CASE 34. Painted wooden inner coffin of **Tcheṭ-Menthu-ȧuf-ānkh**  , a door-keeper in the temple of Ȧmen-Rā at Thebes, the son of Akeskes, who held the same office. The cover is ornamented with a figure of Nut, with the judgment scene from the CXXVth Chapter of the Book of the Dead, and with scenes of the deceased offering to the various gods of the underworld. The insides of both cover and coffin are exhibited in order to show the coloured figure of the goddess Nut, or Hathor, or Amenta, and the inscription which gives the parentage of the deceased. On the bottom of the coffin is the *Ṭeṭ* or tree which contained the dead body of Osiris; the four projections at the top indicate the four cardinal points. From the top two arms, holding the sun's disk, project, and between them is the *Utchat*, an emblem of protection, and the words "Lord of right and truth." XXVIth dynasty, about B.C. 600. From Thebes. [No. 25,256.]

WALL-CASE 35. Brilliantly painted inner coffin of **Ȧrit-Ḥeru-ru** (or **Maat-Ḥeru**)  , a priest of Horus, Ȧnubis, and Isis, prophet of the god Seker, of the city of Ȧpu (Panopolis), prophet of the second order of priests who served month by month, son of the prophet of Ȧmsu Ānkh-Un-nefer, grandson of Nes-Ȧmsu, great-grandson of Peṭā-Ȧuset, all of whom had held the same offices. His mother's name was Asānkh. The cover is ornamented with a figure of the goddess Nut, the judgment scene from the CXXVth Chapter of the Book of the Dead, and the vignette from the LXXXIXth Chapter of the Book of the Dead, entitled, "The Chapter of causing the soul to unite unto its body in the underworld." The soul, in the form of a human-headed bird, hovers over the dead body on the bier, beneath which are the four vases (see Canopic vases, p. 124) containing the intestines. The hieroglyphic inscriptions are prayers for funeral and other offerings. The coffin was intended to stand upright, probably in a house, and the back of it is made in the form of a rectangular pillar to resemble the *Ṭeṭ* which is painted upon it. The *Ṭeṭ* is surmounted with a crown of horns, plumes, and disk, all typifying the solar characteristics of the god. On each horn is a uræus, to represent the goddesses Isis and Nephthys, sister-wife and sister respectively of Osiris. The inside of the coffin has been blackened with bitumen. It is a very fine example of the coffins from Ȧpu (Panopolis), and illustrates the transitional style of ornamentation at this period. XXVIth dynasty, or later, about B.C. 550. From Ȧpu [the Panopolis of the Greeks, and the Akhmīm of to-day]. [No. 20,745.] [For the mummy of Ȧrit-Ḥeru-ru, see Standard-case Q.]

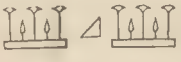
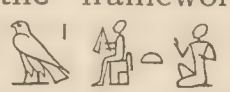
WALL-CASE 36. Painted wooden coffin of **Pen-sen-sen-Ḥeru**, the son of Shaqsha[q]  ; his

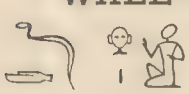
PLATE XVII.



Coffin of Pen-sensen-Ḥeru, a Libyan settler in Egypt, about B.C. 550.
[No. 24,906.] XXVIth dynasty.

mother's name was Ȧmen-ḥetep. Below the brightly painted pectoral are the Judgment scene, Horus addressing his father Osiris, and Thoth introducing the deceased to Osiris. Below are lines of text from the "Negative Confession" of the CXXVth Chapter of the Book of the Dead, in which the deceased denies the commission of specified sins, the Horus gods, and a scene of the deceased adoring Osiris. On the outside the deceased is seen adoring a large number of gods; and in the inside is a full length figure of the goddess Nut, whose name is here written as if she typified the night sky. The wood of the coffin is of unusual thickness, and the scenes and texts are also painted both in unusual colours and in an unusual style. The coffin is of considerable interest, for its occupant was a foreigner who belonged to the Māshuasha tribe, and who rejected his own religion for that of Egypt. Late XXVIth dynasty, about B.C. 500. From Thebes. [No. 24,906.] (See **Plate XVII.**)

The seven pieces of wood exhibited in Wall-cases 32–36 formed the framework of the sarcophagus of **Ḥeru-Shepset**  , which much resembled that of Ḥeru, the son of Ānkh-Ḥeru (see Standard-case T). After the XXVth dynasty, about B.C. 550. From Thebes. [No. 6708.]

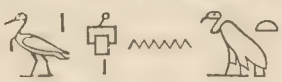
WALL-CASE 37. Wooden coffin of **Tcheṭ-ḥrȧ**  , the son of Peṭā-Ȧmen, a high official and priest in the temple of the god Ȧmsu at Apu (Panopolis). The cover is ornamented with figures of the goddesses Nut, Isis, and Nephthys, the emblem of Osiris, the vignette of the LXXXIXth Chapter of the Book of the Dead, and several hieroglyphic texts containing prayers by the deceased for funeral and other offerings. On the inside of

the cover is a figure of the goddess of Amenta, or Hathor. The back of the coffin is painted with the *Ṭeṭ*, from which project arms and hands holding the sun's disk and the symbol of "life"; flanked by the sides are figures of Isis and Nephthys, the holy apes, which are the transformed spirits of the dawn, the utchats or "symbolic eyes," the jackals of Anubis and Åp-uat, and two figures of the soul of the deceased in the form of human-headed hawks. XXVIth dynasty or later, about B.C. 550. From Panopolis. [No. 20,650.] [For the mummy of Tcheṭ-ḥrå, see Standard case U, in the Second Egyptian Room.]

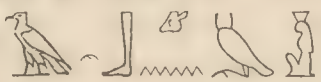
WALL-CASE 38. Handsomely decorated coffin of **Åthå-neb**  , the son of Nesta-ḥrå-ka-re, a man of foreign extraction settled in Egypt. The face is painted green, a most unusual colour. On the breast is a figure of the goddess Nut with outstretched wings, and below it is the Judgment scene which forms part of the vignette of the CXXVth Chapter of the Book of the Dead. The greater part of the rest of the outside is covered with a series of scenes of the deceased offering to the gods, and with a number of symbols. The projecting ridge up the back of the coffin has the *Ṭeṭ* (which has here the crook and whip, the attributes of Osiris), surmounted by a crown with horns and uræi painted upon it, and above the god of creation is raising the boat containing the rising sun out of the primeval waters in the presence of apes. XXVIIIth dynasty or later, about B.C. 400. Presented by King George III., 1766. [No. 6693.]

WALL-CASES 39 and 40. Wooden inner coffin of **Ānkh-pa-khert̆**  , the son of Ānkh-f-en-Khensu, a prophet of Menthu, lord of Thebes, and of the "lady of the house," Mut-ḥetep. He belonged to the second

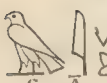
order of the priests who did monthly service in the temple of Åmen-Rā at Thebes. On the breast are the goddess Nut, and the vignette of the LXXXIXth Chapter of the Book of the Dead, flanked by a series of figures of the gods. The remaining surface of the coffin, inside and out, is covered with hieroglyphic texts containing prayers and extracts from the Book of the Dead (Chapter I.). The mummy found in this coffin was unrolled by the late Dr. Birch, at Stafford House, on 15th July, 1875; but it probably was not that of the original occupant, for, judging by the absence of ornaments and amulets, it must have been the body of a poor person, or one of inferior rank. XXVIth dynasty, or later, about B.C. 550. From Thebes. Presented by the Duke of Sutherland, K.G., 1893. [No. 24,958.]

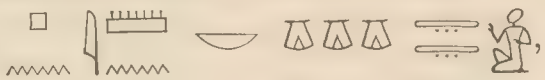
WALL-CASES 40 and 41. Wooden inner coffin of **Ba-sa-en-Mut**  , or Bes-en-Mut, a priest and official of high rank in the temple of "Åmen-Rā, the king of the gods," at Thebes. The face is covered with a layer of fine red wax, which is unusual, and the beard with a layer of black wax, and the insides and outsides of both coffin and cover are inscribed with well-written hieroglyphic texts of chapters from the Book of the Dead. On the breast are a figure of the goddess Nut, and the vignette of the CLIVth Chapter of the Book of the Dead. On the sides of the cover are figures of the four children of Horus and other gods. This coffin is the finest of its class in the British Museum; and the careful execution of both painted scenes and texts suggests that the work was supervised by the deceased during his lifetime. Of special interest is the version of the CLIVth Chapter, which is inscribed on the front of the cover, and is entitled, in papyri, "The Chapter of not letting the body perish." In this the deceased

appeals to his "divine father Osiris," and to the god Kheperá, "the divine type of him that never saw corruption," and he prays that the god will deliver him and save him from corruption even as he delivered himself. The conclusion, in its full form, reads: "Homage to thee, "O my divine father Osiris, thou livest with all thy "members. Thou didst not decay, thou didst not become "worms, thou didst not diminish, thou didst not become "corruption, thou didst not putrefy, and thou didst not "turn to worms. I have become the god Kheperá, and "my members shall have an everlasting existence. I "shall not decay, I shall not rot, I shall not putrefy, "I shall not turn to worms, and I shall not see corruption "before the eye of the god Shu (the god of light). I shall "have my being, I shall have my being; I shall live, "I shall live; I shall germinate, I shall germinate, I shall "germinate; I shall wake up in peace; I shall not "putrefy; my bowels shall not perish; I shall not suffer "injury; mine eyes shall not decay; the form of my face "shall not change; mine ear shall not become deaf; my "head shall not be severed from my neck; my tongue "shall not be removed; my hair shall not be cut off; "mine eyebrows shall not be shaved off; and no baleful "injury shall come upon me. My body shall be stablished, "and it shall neither fall into ruin nor be destroyed on "this earth." XXVIth dynasty, about B.C. 550. From Thebes. [No. 22,940.]

WALL-CASES 41 and 42. Painted inner coffin of **Ta-kheb-khenem**  the daughter of Peṭā-Khensu, a door-keeper in the temple of Åmen-Rā at Thebes, and of the "lady of the house," Nes-Maut. The cover is ornamented with figures of the ram-headed hawk of Åmen, the hawk of Horus, the deceased lying upon his

bier, the sacred tree-symbol of Osiris, and scenes of the deceased worshipping the various gods of Thebes. The inside of the coffin is decorated with the *Ṭeṭ*, from the top of which project the sign of life and two hands, which receive the rays of the sun that fall upon them. XXVIth dynasty, about B.C. 600. [For the mummy, see Standard-case R; for the outer coffin, Wall-case 49, and Second Egyptian Room, Wall-case 54.] From Thebes. [No. 6691.]

WALL-CASE 42. Painted inner coffin of **Ḥeru-**  , a prophet of Menthu, the lord of Thebes, son of Ānkh-Ḥeru-ȧ, a prophet of Ȧmen of the Apts, and of the "lady of the house," Karemā or Kareām. The outside of the cover is ornamented with figures of the gods, and with scenes in which the deceased and the god Temu, and the gods Horus and Set perform sacred ceremonies. The inside of the cover, and both inside and outside of the coffin are covered with carefully painted extracts from the Book of the Dead, in blue upon a white ground. XXVIth dynasty, about B.C. 550. From Thebes. [For the beautiful wooden sarcophagus in which this coffin was placed, see Standard-case T.] [No. 27,735.]

WALL-CASE 43. Painted wooden inner coffin of **Pen-Ȧmen-neb-nest-taui**  , prophet of Ȧmen and prophet of Bast, the son of Nes-ba-neb-Ṭaṭṭu, who held the same offices, and of the "lady of the house," Ta-hatheret. The ornamentation is of an unusual and interesting character, and consists chiefly of figures of the gods, and short hieroglyphic texts painted in blue upon a white ground, containing the name and titles of the deceased, and short prayers. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6676.] [For

the mummy, see Standard-case R; and for the outer coffin, Second Egyptian Room, Wall-case 56.] (See **Plate XVIII.**)

WALL-CASE 44. Wooden inner coffin of **Ḥeru-netch-tef-f**  , a prophet of the god Åmen in the Apts, Horus, Isis, Anubis, Amsu, and other gods, the son of Nekht-Ḥeru-ḥeb, a priest who held the same offices, and of Tā-nefer-ḥetep, a sistrum bearer in the temple of Åmen-Rā at Thebes. The face is gilded, and on the breast hangs a gilded pectoral. Below these are a number of lines of hieroglyphics which record the name, genealogy, and offices of the deceased, etc. This coffin is remarkable for its form and ornamentation, and for the numerous astronomical texts and pictures which are painted inside the cover. The face resembles the face of the ordinary stone Sidonian sarcophagus, of which those of Tabnith and Eshmunazar, King of Sidon, B.C. 360 (see the cast in the Assyrian Saloon), are typical examples, and for this reason the date of the coffin is supposed to lie between B.C. 500 and B.C. 350. From Thebes. [No. 6678.] [For the mummy, see Second Egyptian Room, Standard-case BB; and for the outer coffin, see Second Egyptian Room, Wall-cases 59 and 60.] (See **Plate XIX.**)

WALL-CASE 45. Painted wooden inner coffin of **Åru**  , the son of Serseru, ornamented with a figure of the goddess Nut, the Judgment scene from the vignette of the CXXVIth Chapter of the Book of the Dead, and a series of figures of the principal Theban gods, whom the deceased is adoring. XXVIth dynasty, about B.C. 550. From Thebes. Presented by Colonel W. Lethieullier, 1775. [No. 6695.]



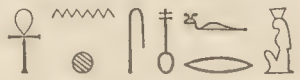
Painted wooden coffin of Pen-Âmen-neb-nest-taui, a prophet of Âmen, about B.C. 550.

[No. 6676.]

XXVIth dynasty.

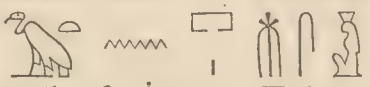


Coffin of Ḥeru-netch-tef-f, a prophet of Àmen-Rā at Thebes, about B.C. 500.
[No. 6678.]

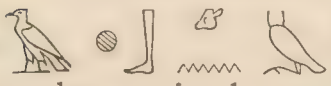
WALL-CASES 45 and 46. Painted wooden inner coffin of **Ānkh-s-nefer**  , the daughter of Khensu-mes and the "lady of the house," Åuset-åri-ṭā-s, ornamented with a figure of the goddess Nut, the Judgment scene from the vignette of the CXXVth Chapter of the Book of the Dead, Isis and Nephthys, and the emblem of Osiris, from the vignette of the CLIst Chapter of the Book of the Dead, and a series of figures of the principal Theban gods, whom the deceased is adoring. The texts are prayers for funeral and other offerings. On the inside is a figure of the goddess Nut drawn in outline. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6672.] [For the mummy, see Standard-case W, Second Egyptian Room.]

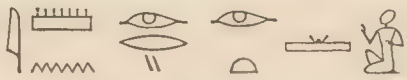
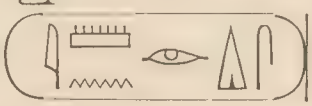
WALL-CASES 46 and 47. Painted wooden inner coffin of **Nes-ta-utchat**  , the daughter of Tcheṭ-Mut-åuf-ānkh, ornamented with figures of Nut and other deities, and inscribed with prayers for funeral and other offerings. The insides of both coffin and cover are decorated with hieroglyphic inscriptions painted in blue, between red and blue lines, upon a white ground. Above the inscription inside the cover are two hawk-headed deities seated one on each side of a standard whereon rests a heart; below it is a figure of Isis holding the sign of life in her right hand. In the coffin stands the mummy well-bandaged, and covered with the famous purple linen of Panopolis, an instance of the Egyptian practice of arranging mummies that they might be "kept in the houses of their relatives." XXVIth dynasty, about B.C. 550. [No. 22,812.] [For the outer coffins, see Second Egyptian Room, Wall-cases 56 and 58.] From Thebes.

WALL-CASES 47 and 48. Painted inner coffin of **Kep-f-en-ḥa-Menthu**  , a priest of Åmen, ornamented with a figure of the goddess Nut, the Judgment scene from the CXXVth Chapter of the Book of the Dead, and with the vignette of the LXXXIXth Chapter, in which the soul, in the form of a human-headed bird, is visiting its body, which lies on a bier. The female figure painted on the inside of the cover represents the night sky; the yellow disks represent the moon, and the red disk the sun, which is about to rise. The depiction of this scene and coffin is most unusual, and the present example is probably unique. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6670.]

WALL-CASE 48. 1. Painted inner coffin of **Mut-en-pa-mes**  , the daughter of the "divine father" of Åmen, Tchat-en-Khensu, and of the lady Athit; ornamented with a seated figure of the goddess Nut, the Judgment scene from the CXXVth Chapter of the Book of the Dead, part of the vignette of the CLIst Chapter, figures of gods, etc. XXVIIth dynasty, or later, about B.C. 500. From Thebes. [No. 6674.]

WALL-CASE 49. 1. Painted inner coffin of **Tcheṭ-Åset-åus-ānkh**  , the daughter of Ta-āa, ornamented with a figure of Nut, the Judgment scene, the funeral chamber, in which the deceased lies on a bier, etc. The large, coarse hieroglyphic texts are prayers for funeral and other offerings. On the inside of the coffin is a handsome figure of the hawk-headed god Seker-Osiris, copied from an ancient source; and by his side stand Isis and Nephthys. XXVIth dynasty, or later, about B.C. 550. From Thebes. [No. 6689.]

2. Painted wooden outer coffin of **Ta-kheb-khenem**  , the daughter of Peṭā-Khensu, a door-keeper in the temple of Åmen-Rā at Thebes, and of "the lady of the house," Nes-Maut. The cover is ornamented with a figure of Nut, the Judgment scene from the CXXVth Chapter of the Book of the Dead, the vignette of the CLIVth Chapter, and a few short prayers in bold hieroglyphic characters. A single line of hieroglyphics encircles the coffin. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6690.] [For the inner coffin, see Wall-cases 41 and 42; for the mummy, see Standard-case R; for an outer coffin, see Second Egyptian Room, Wall-case 54.]

WALL-CASES 50 and 51. Inner coffin of **Åmen-åri-årit**  , a high official in the treasury of Queen **Åmenårṭās**  , the wife of Pi-ānkhi, king of Egypt, about B.C. 650. With exception of the painted head-dress and pectoral, the outside of the coffin is unornamented. A line of hieroglyphics, roughly drawn, runs down the cover, and another line encircles the outside of the coffin. On the inside is a figure of the goddess Nut. The deceased was the overseer of the palace of Åmenårṭās, and held several high and important priestly offices at Thebes. XXVIth dynasty, about B.C. 650. From Thebes. [No. 22,811.] [For the mummy, see Standard-case Q; and for the two other coffins of Åmen-åri-årit, see Wall-cases 32 and 33, and Standard-case X in the Second Egyptian Room.]

WALL-CASES 51 and 52. Rough wooden coffin containing the mummy of a man, now imbedded in plaster; the

iron bands and hinges are modern. The bandages have been partially removed. On the fragments of the hollow-work pectoral which remain are painted the Judgment scene, a figure of Nut, a scene of a religious ceremony in connection with the *Ṭeṭ*, etc. This coffin and mummy are said to have been in the possession of Nell Gwynne; they were probably found at Thebes, and belong to the period of about B.C. 400. Presented by the Earl of Bessborough, 1837 (?). [No. 6957.]

On the walls of this room are the following casts and paintings:—

1. King Seti I.; about B.C. 1366; offering to Åmen-Rā, who promises to give him all "good, beautiful, and pure things." From the tomb of Seti I., in the Valley of the Kings at Thebes.

2. Queen Ḥātshepset; about B.C. 1600; adoring Åmen-Rā. From the fallen obelisk set up by this queen at Karnak [Thebes].

3. Queen **Ḥātshepset** and her brother **Thothmes III.**, offering to Åmen-Rā. From the same.

4. King **Seti I.**, "lord of diadems, lord of the two earths"; about B.C. 1366; being led into the presence of Osiris, the judge of the dead, by Horus. Behind Osiris stands his sister Isis. From the tomb of Seti I., in the Valley of the Kings of Thebes.

5. Figure of King **Seti I.** (?), wearing the crown of Upper Egypt.

6. King **Seti I.** overcoming the Tahennu, a people of the north-west frontier. From the temple (north wall) of Seti I, at Karnak.

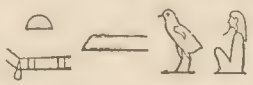
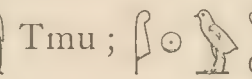
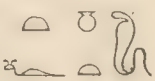
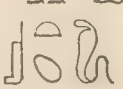
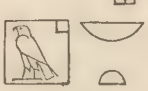
7. King **Thothmes II.**; about B.C. 1600; in the presence of a god. Above the head of his followers are inscribed the king's titles.

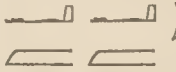
8. King **Seti II.**; about B.C. 1266; receiving the gift of "Life, stability, and strength," from Rā, the Sun-god. From the tomb of Seti II.

9. Figures of King **Seti I.**, wearing, as a priest, leopard or panther skins. From the tomb of Seti I.

10. **Judgment Scene** in the Book of the Dead, enlarged from the papyrus of Ani, a scribe and controller of the revenues of all the gods at Abydos, about B.C. 1500.

Ani and his wife enter the Hall of Double Law or Truth, wherein the heart , emblematical of the conscience, is to be weighed in the balance against the feather  , emblematical of law. Above, twelve gods, each holding a sceptre  , are seated upon thrones before a table of offerings of fruit, flowers, etc. Their names are:—

 Harmachis, "the great god within his boat";  Tmu;  Shu;  Tefnut, "lady of heaven";  Seb;  Nut, "lady of heaven";  Isis;  Nephthys;  Horus, "the great god";  Hathor, "lady of Amenta";  Hu; and  Sa. Upon the beam of the scales sits the dog-headed ape  which was associated with Thoth, the scribe of the gods. The god Anubis, jackal-headed, tests the tongue of the balance, the suspending bracket of which is in the form of the feather  . The inscription above the head of Anubis reads:—"He who is in the tomb saith, "'I pray thee, O weigher of righteousness, to guide (?) the "balance that it may be stablished.'" On the left of the

balance, facing Anubis, stands Ani's "Luck" or "Destiny, *Shai*  , and above is the object called *meskhen*  , which has been described as "a cubit with human head," and which is supposed to be connected with the place of birth. Behind these stand the goddesses Meskhenet  and Renenet  ; Meskhenet presiding over the birth-chamber, and Renenet probably superintending the rearing of children. Behind the *meskhen* is the soul of Ani in the form of a human-headed bird standing on a pylon. On the right of the balance, behind Anubis, stands Thoth, the scribe of the gods, with his reed-pen and palette containing black and red ink, with which to record the result of the trial. Behind Thoth stands the female monster Āmām  , the "Devourer," or Ām-mit  , "the eater of the Dead."

The texts read :—

(1) Osiris, the scribe Ani, saith : "My heart my mother, "my heart my mother, my heart my coming into being! "May there be nothing to resist me at [my] judgment; "may there be no opposition to me from the *Tchatcha;* "may there be no parting of thee from me in the presence "of him who keepeth the scales! Thou art my *ka* within "my body [which] knitteth and strengtheneth my limbs. "Mayest thou come forth to the place of happiness to "which I am advancing. May the *Shenit* not cause my "name to stink, and may no lies be spoken against me "in the presence of the god! Good is it for thee to "hear." . . . . . .

(2) Thoth, the righteous judge of the great company of the gods who are in the presence of the god Osiris,

saith: "Hear ye this judgment. The heart of Osiris hath "in very truth been weighed, and his soul hath stood as a "witness for him; it hath been found true by trial in the "Great Balance. There hath not been found any wicked- "ness in him; he hath not wasted the offerings in the "temples; he hath not done harm by his deeds; and he "uttered no evil reports while he was upon earth."

(3) The great cycle of the gods reply to Thoth dwelling in Khemennu: "That which cometh forth from my mouth "hath been ordained. Osiris, the scribe Ani, triumphant, "is holy and righteous. He hath not sinned, neither hath "he done evil against us. Let it not be given to the "devourer Āmemet to prevail over him. Food-offerings "and entrance into the presence of the god Osiris shall be "granted unto him, together with a field for ever in Sekhet- "ḥetepu, as unto the followers of Horus."

On the right we see Ani, found just, being led into the presence of Osiris. The hawk-headed god Horus, the son of Isis, wearing the double crown of the North and the South, takes Ani by the hand and leads him forward towards "Osiris, the lord of eternity"  *Ausâr neb t'etta*, who is enthroned on the right within a shrine in the form of a funeral chest. The god wears the *atef* crown  with plumes; a *menat*  hangs from the back of his neck; and he holds in his hands the crook  , sceptre , and flail , emblems of sovereignty and dominion. He is wrapped in bandages ornamented with scale work. The side of his throne is painted to resemble the doors of the tomb. Behind him stand Nephthys on his right hand and Isis on his left. Facing him, and standing on a lotus flower, are the four "children of Horus (*or* Osiris)," or gods of the cardinal points. The first, Mesthâ, has the head of a man; the second, Ḥāpi, the head of an ape; the third, Ṭuamutef, the head of a

jackal; and the fourth, Qebḥsennuf, the head of a hawk. Suspended near the lotus is an object which is usually called a panther's skin, but is more probably a bullock's hide.

The roof of the shrine is supported on pillars with lotus capitals, and is surmounted by a figure of Horus-Sept or Horus-Seker and rows of uræi.

In the centre Ani kneels before the god upon a reed mat, raising his right hand in adoration, and holding in his left hand the *kherp* sceptre  . He wears a whitened wig surmounted by a "cone," the signification of which is unknown. Round his neck is a deep collar of precious stones. Near him stands a table of offerings of meat, fruit, flowers, etc., and in the compartments above are a number of vessels for wine, beer, oil, wax, etc., together with bread, cakes, ducks, a wreath, and single flowers.

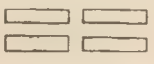
The texts read:—

(1) "Saith Horus, the son of Isis: "I have come to "thee, O Unnefer, and I have brought the Osiris Ani unto "thee. His heart is [found] righteous coming forth from "the balance, and it hath not sinned against god or god-"dess. Thoth weighed it according to the decree uttered "unto him by the company of the gods; and it is very "true and righteous. Grant him cakes and ale; and let "him enter into the presence of Osiris; and may he be "like unto the followers of Horus for ever."

(2) Behold, Osiris Ani saith: "O Lord of Amentet" (the underworld), "I am in thy presence. There is no sin "in me, I have not lied wittingly, nor have I done aught "with a false heart. Grant that I may be like unto those "favoured ones who are round about thee, and that I may "be an Osiris, greatly favoured of the beautiful god and "beloved of the lord of the world, [I] the royal scribe "indeed, who loveth him, Ani, triumphant before the god "Osiris."

11. **The funereal procession to the tomb** in the Book of the Dead, enlarged from the papyrus of Ani, a scribe and controller of the revenues of all the gods at Abydos, about B.C. 1500. To the left the mummy of the dead man is seen lying in a chest or shrine mounted on a boat with runners, which is drawn by oxen. In the boat, at the head and foot of the mummy, are two small models of Nephthys and Isis. By the side kneels Ani's wife Thuthu, lamenting. In front of the boat is the *Sem* priest burning incense in a censer, and pouring out a libation from a vase  ; he wears his characteristic dress, a panther's skin. Eight mourners follow, one of whom has his hair whitened. In the rear a sepulchral arch or chest, surmounted by a figure of Anubis  and ornamented with  , emblems of "protection" and "stability," is drawn on a sledge by four attendants, and is followed by two others. By their side walk other attendants carrying Ani's palette, boxes, chair, couch, staff, etc.

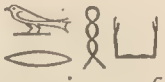
On the right the procession is continued up to the tomb. In the centre is a group of wailing women, followed by attendants carrying on yokes boxes of flowers, vases of unguents, etc. In the right centre are a cow with her calf, chairs of painted wood with flowers upon them, and an attendant with shaven head, carrying a haunch  , newly cut, for the funereal feast. The group on the right is performing the last rites. Before the door of the tomb stands the mummy of Ani to receive the final honours; behind him, embracing him, stands Anubis, the god of the tomb; and at his feet, in front, Thuthu takes a last farewell of her husband's body. Before a table of offerings stand two priests: the *Sem* priest, who wears a panther's skin, holding in his right hand a libation vase, and in his left a censer; and a priest holding in his right hand an

instrument* with which he is about to touch the mouth and eyes of the mummy, and in his left the instrument  , for "opening the mouth." Behind or beside them on the ground, in a row, lie the instruments employed in the ceremony of opening the mouth," etc., the *meskhet* instrument  , the sepulchral box  , the boxes of purification  , the bandlet  , the libation vases  , the ostrich feather  , and the instruments called *Seb-ur*, *Ṭemānu* or *Ṭun-tet* , and the *Pesh-en-kef*  . The *Kher-ḥeb* priest stands behind reading the service of the dead from a papyrus.

The text reads :—

[Chapter I.] (1) Here begin the chapters of coming forth by day, and of the songs of praise and (2) glorifying, and of coming forth from and going into the glorious Neter-khert in the beautiful Amenta; to be said on (3) the day of the burial: going in after coming forth. Osiris Ani, (4) Osiris, the scribe Ani, saith: "Homage to thee, "O bull of Amenta, Thoth the (5) king of eternity is with "me. I am the great god in the boat of the sun; I have "(6) fought for thee. I am one of the gods, those holy "princes who make Osiris (7) to be victorious over his "enemies on the day of weighing of words. (8) I am thy "mediator, O Osiris. I am [one] of the gods (9) born of



* This instrument is called  *ur ḥekau*, and is made of a sinuous piece of wood, one end of which is in the form of a ram's head surmounted by a uræus.

"Nut, those who slay the foes of Osiris (10) and hold for "him in bondage the fiend Sebau. I am thy mediator, "O Horus. (11) I have fought for thee, I have put to "flight the enemy for thy name's sake. I am Thoth, who "hath made (12) Osiris victorious over his enemies on the "day of weighing of words in the (13) great House of "mighty Ancient One in Annu. I am Tetteti, the son of "Tetteti; I was (14) conceived in Tattu, I was born in "(15) Tattu. I am with those who weep and with the "women who bewail (16) Osiris, in the double land (?) of "Rechtet; and I make Osiris to be victorious over his "enemies. (17) Rā commanded Thoth to make Osiris "victorious over his enemies; and that which was (18) "bidden for me Thoth did. I am with Horus on the day "of the clothing of (19) Teshtesh and of the opening of "the storehouses of water for the purification of the god "whose heart moveth not, and (20) of the unbolting of "the door of the concealed things in Re-stau. I am with "Horus who (21) guardeth the left shoulder of Osiris in "Sekhem, and I (22) go in and come out from the divine "flames on the day of the destruction (23) of the fiends "in Sekhem. I am with Horus on the day of the (24) "festivals of Osiris, making the offerings on the sixth day "of the festival, [and on] the Ṭenat festival in (25) Annu, "I am a priest in Tattu, Rere (?) in the temple of Osiris, "[on the day of] casting up (26) the earth. I see the "things which are concealed in Re-stau. (27) I read from "the book of the festival of the Soul [which is] in Tattu. "I am the *Sem* priest (28), and I perform his course. I "am the great chief of the work on the day of the placing "of the *hennu* boat of Seker (29) upon its sledge. I have "grasped the spade (30) on the day of digging the ground "in Suten-ḥenen. O ye who make (31) perfected sculs to "enter into the Hall of Osiris, may ye cause the perfect "soul of Osiris, the scribe (32) Ani, victorious [in the Hall

"of Double Truth] to enter with you into the house of "Osiris. May he hear as ye hear; may he (33) see as ye "see; may he stand as ye stand; may he sit as (34) ye "sit!

"O ye who give bread and ale to perfected souls in the "Hall of (35) Osiris, give ye bread and ale at the two seasons "to the soul of Osiris, Ani, who is (36) victorious before all "the gods of Abydos, and who is victorious before you.

"(37) O ye who open the way and lay open the paths "to perfected souls in the Hall of (38) Osiris, open "ye the way and lay open the paths (39) to the soul "of Osiris, the scribe and steward of all the divine "offerings, Ani (40) [who is triumphant] with you. May "he enter in with a bold heart and may he come "forth in peace from the house of Osiris. May he "not (41) be rejected, may he not be turned back, may "he enter in [as he] pleaseth, may he come forth [as he] "(42) desireth, and may he be victorious. May his bidding "be done in the house of Osiris; may he (43) walk, and "may he speak with you, and may he be a glorified soul "along with you. He hath not been found wanting (44) "there, and the Balance is rid of [his] trial."

At the side of Wall-case 52 are:—

1. Photographs of the mummies of **Sekenen-Rā, B.C. 1750; Seti I., B.C. 1366; Rameses II., B.C. 1333; Rameses III., B.C. 1200;** Nesi-ta-neb-asher, Masakhirta, and an unknown person, about B.C. 1000. All the mummies of these royal personages were found in 1881, at Dêr el-Baḥari, whither they were removed from their tombs in the troubled time of the XXIst dynasty. They are now in the Egyptian Museum at Cairo.

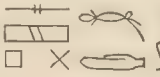


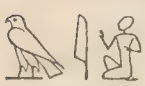
Mummy and inner coffin of Seshep-seshet, a priestess at Thebes, about B.C. 650.

[No. 22,814.] XXVIth dynasty.

SECOND EGYPTIAN ROOM.

HERE are exhibited a continuation of the series of Mummies and Mummy-cases, and various objects connected with funeral rites.

CASE S. Mummy and painted inner and outer coffins of "the lady of the house," **Seshep-seshet**  , the daughter of Ḥeru and of Ta-khent-Ḥeru. Both coffins are painted in bright colours, characteristic of the period, with figures of the deceased adoring the gods, and with prayers for funeral and other offerings. The inside of the inner coffin is covered with hieroglyphic inscriptions traced in black on a white ground; and on the inside of the outer coffin are figures of the goddesses Isis, Nephthys, and Nut, the sun's disk, with uræi, etc.; at the foot is the circle, emblematic of eternity. The swathing of the mummy has been most carefully done. XXVIth dynasty, about B.C. 650. From Ḳûrna [Thebes]. Presented by His Majesty the King, 1869. [No. 22,814.] (See **Plate XX.**)

CASE T. Painted wooden sarcophagus of **Ḥeru-ȧ**  , a prophet of Menthu, the son of Ānkh-Ḥeru-ȧ, a prophet of Ȧmen in the Apts, and of the lady Karemā. On one end is a figure of the deceased receiving offerings

from a priest clad in a panther skin; above are the *utchats*, or eyes of the Sun, and the emblems of eternity and "good luck"; on the other end is the hawk of the god Seker-Osiris, and the jackal gods—Anubis and Ȧp-uat. On each side are four shrines, in each of which stands the figure of a god; and on the rounded top the deceased is represented adoring various Theban gods. The principal scenes are:—1. The god Tem of Heliopolis in his boat. 2. The god Shu raising up Nut or the heavens from the earth-god Seb. 3. The four children of Horus or Osiris, and other gods. The texts are extracts from prayers in the Book of the Dead. XXVIth dynasty, about B.C. 550. From Thebes. [No. 15,655.] [For the inner coffin, see Wall-case 42.] (See **Plate XXI.**)

CASE U. 1. Mummy of **Tcheṭ-ḥrȧ**  , the son of Peṭā-Ȧmen, a high official and priest in the temple of the god Amsu at Apu or Panopolis [Akhmîm]. XXVIth dynasty, or later, about B.C. 550. From Apu or Panopolis. [No. 20,650.] [For the coffin of Tcheṭ-ḥrȧ, see First Egyptian Room, Wall-case 37.]

2. Mummy and coffin of **Peṭā-Khensu**  the son of Ari-Ḥeru and of the "lady of the house," Renpet-nefer; both father and son held a high priestly office in the temple of the god Amsu at Apu or Panopolis. The mummy is provided with a head-case, collar, pectoral, etc., similar to those seen on the mummy of Tcheṭ-ḥrȧ in Case U. The face of the coffin is gilded, and upon the breast are an elaborately painted collar and pendent pectoral; below these are the goddess Nut, and a scene of the deceased lying upon a bier and overshadowed by a winged disk, with Nephthys and Isis mourning at the head and feet. On the foot of the coffin is a bull, type of Osiris, standing among lotus plants, and bearing the mummy of the



Sarcophagus of Ḥeru-â, a prophet of Menthu, about B.C. 550.

[No. 15,655.]

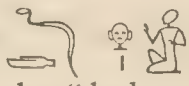
XXVIth dynasty.

PLATE XXII.



Coffin of Tcheṭ-ḥrâ, a priest of Panopolis, about B.C. 550.
[No. 29,776.] XXVIth dynasty or later.

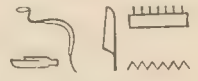
deceased upon his back. XXVIth dynasty, or later, about B.C. 550. From Apu or Panopolis [Akhmîm]. [No. 29,777.]

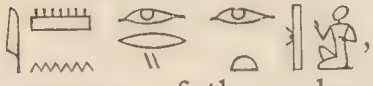
CASE V. Mummy and coffin of **Tcheṭ-ḥra**  , the son of Pesemek (Psammetichus ?) and of the "lady of the house," Åset-Ḥeru. The mummy has a blue and gilded cartonnage case for the head; a painted linen and plaster collar; a pectoral, on which are painted the scene of the adoration of the emblem of Osiris, and figures of the four children of Horus; six plaques, on which are painted figures of the goddesses Isis and Nephthys and the four children of Horus; a covering for the feet, with figures of Anubis and Åp-uat; and two small plaques, on which are painted the amulets of the pillar of Osiris, and girdle, or buckle, of Isis. The coffin is brightly painted and ornamented with figures of the gods and a short inscription containing prayers for funeral offerings, etc., and symbols; at the foot are the circle and bar, which typify eternity. XXVIth dynasty, or later, about B.C. 550. From Apu or Panopolis [Akhmîm.] [No. 29,776.] (See **Plate XXII.**)

CASE W. 1. Mummy of **Ānkh-s-nefer**  , the daughter of Khensu-mes and the "lady of the house," Åuset-åri-ṭās; with blue porcelain bead-covering, and figures of the goddess Nut and the children of Horus, also in bead-work. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6673.] For the coffin, see First Egyptian Room, Wall-case 45.]

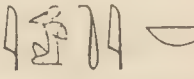
2. Mummy of an unknown person; at the feet are portions of the intestines, which have been mummified separately. This mummy was found in the coffin exhibited

in the First Egyptian Room, Wall-case 4, but the coffin is probably some fifteen hundred years older than the mummy. About B.C. 250. From Thebes. [No. 29,778.]

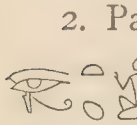
3. Mummy of **Tcheṭ-Åmen-åuf-ānkh**  , a priestess of the god Åmen-Rā, at Thebes. XXVIth dynasty, about B.C. 600. From Ḳûrna [Thebes]. [No. 29,577.] For the coffin, see First Egyptian Room, Wall-case 20.]

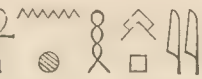
CASE X. Massive outer coffin of **Åmen-åri-årit**  , a high official in the treasury, and overseer of the palace of Queen Amenårṭās, the wife of Piānkhi, king of Egypt, about B.C. 650. On the outside are the scenes and texts usually found on coffins of the period; and on the inside are bold, well-painted figures of the god Anubis receiving the deceased, and of Isis, Nephthys, the vulture of Isis or Mut, etc. XXVIth dynasty, about B.C. 650. From Thebes. [No. 6667.] [For the mummy, see First Egyptian Room, Case Q; for the inner coffin, see Wall-case 33; and for another outer coffin, see Wall-cases 50 and 51.]

CASE Y. 1. Mummy of a Græco-Roman Egyptian lady, with **painted portrait.** About A.D. 150. From Memphis. [No. 6713.]

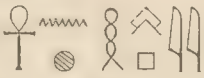
2. Mummy of **Åthå-neb**  , the son of Nesta-ḥrå-ka-re, a man of foreign extraction. On the breast are painted cartonnage pectoral with a figure of Nut in hollow work; an earthenware scarab with wings made of porcelain beads of various colours; and the remains of bead work. XXVIIIth dynasty, or later, about B.C. 400. Presented by King George III., 1766. [No. 6697.] [For the coffin, see First Egyptian Room, Wall-case 38.]

CASE Z. 1. Mummy of **Ḥeru-em-ḥeb**  , the son of Peṭā-Ámen-neb-nest-taui and of the "lady of the house," Pesṭet. It is enclosed in a fine painted and gilded hollow-work cartonnage case, on which are shown, in relief: a pectoral, the winged beetle, emblematic of Rā-Harmachis, the goddess Nut, the scene of the deceased lying on his bier, with his soul above him bringing him life, etc. Under the feet a pair of papyrus sandals are painted. About B.C. 300. From Thebes. [No. 6680.]

2. Painted wooden sarcophagus of **Neb-utchat**  , the daughter of Nes-Amsu, a chancellor of the god Amsu, and of the "lady of the house," Meḥt-usekht, and a sistrum-bearer in the Temple of Amsu at Apu or Panopolis. About B.C. 300. From Apu or Panopolis [Akhmîm]. [No. 29,779.]

CASE AA. 1. Mummy of **Ānkh-Ḥāpi**  , the son of Teḥuti-Maā and of the "lady of the house," Ṭāṭā-nefer-ḥetep; and a musician in one of the temples of Thebes. His cymbals were found lying on the body.

2. Mummy-board on which are painted a figure of the goddess Nut, and the sun's disk shedding light.

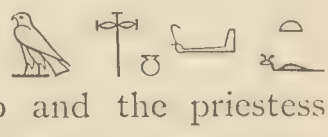
3. Wooden sarcophagus of **Ānkh-Ḥāpi**  , the son of Teḥuti-Maā and of the "lady of the house," Ṭāṭā-nefer-ḥetep, painted with a number of unusual and interesting scenes. About A.D. 100. From Thebes. [Nos. 6710 and 6711.]

4. Left hand and arm of a mummy of a person of high rank, the nails dyed with *henna* juice; on the little finger is a gold ring, the bezel of which is a glazed steatite scarab

set in a gold mount, and inscribed with a scorpion, the emblem of the goddess Serqet. XVIIIth or XIXth dynasty, about B.C. 1500. From Thebes. [No. 29,780.]

5. Right hand from the mummy of a poor person; on one of the fingers a common, rough, steatite scarab has been tied with a linen thread. After the XXVIth dynasty, about B.C. 500. From Thebes. [No. 22,552.]

CASE BB. 1. Mummy of **Nes-Amsu**  , the son of I-em-ḥetep and the lady Nes-Tefnut; with gilded cartonnage head-case and painted pectoral, feet-case, etc., upon which are painted the goddess Nut, symbols of "stability," etc., and scenes of the deceased lying upon his bier. XXVIIIth dynasty, about B.C. 400. From Apu, or Panopolis [Akhmîm.] [No. 29,781.] [For the inner and outer coffins, see Wall-cases 57 and 58.]

2. Mummy of **Ḥeru-netch-tef-f**  , the son of Nekht-Ḥeru-ḥeb and the priestess Ta-nefer-ḥetep, a sistrum-bearer in the Temple of Ȧmen-Rā at Thebes. The deceased was a "divine father" of Ȧmen, and a prophet of the gods Horus, Isis, Anubis, and Amsu; his father having held the same offices. The mummy is covered with a beautifully painted and gilded cartonnage case, on which are the emblems of the god Osiris, figures of the gods, the deceased lying upon his bier, and his resurrection. On the soles of the feet are figures of the typical foes of the Egyptian, which the deceased therefore would tread under foot. Between B.C. 500 and B.C. 350. From Thebes. [No. 6679.] [For the inner coffin, see First Egyptian Room, Wall-case 44, and for the two outer coffins, see Wall-cases 59 and 60.]

3. Mummy of a priest of high rank preserved by bitumen, enclosed in a magnificently gilded cartonnage head-case,

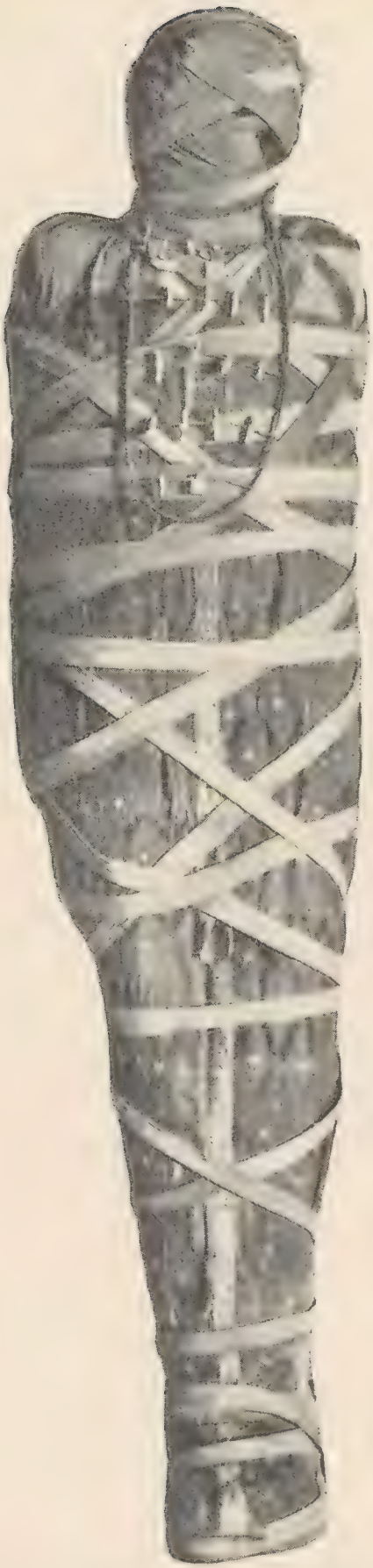
PLATE XXIII.



Mummy of Mut-em-mennu, a priestess of Åmen-Rā at Thebes, about B.C. 100.

[No. 6704.]

PLATE XXIV.

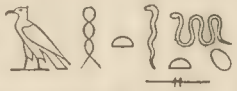
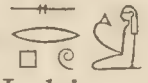


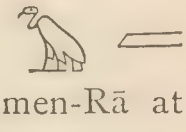
Mummy of an unknown person, showing gilded figures of the gods on a wire frame, about A.D. 100.

[No. 6714.]

with pectoral, feet-case, etc., one of the finest examples of the class. The sandals and figures of jackals on the feet are noteworthy. About A.D. 200. From Apu, or Panopolis [Akhmîm.] [No. 29,782.]

CASE CC. 1. Mummy of a woman, unknown; with gilded cartonnage head-case, and painted collar. About A.D. 100. From Thebes. [No. 6718.]

2. Rectangular painted sarcophagus and mummy-board of **Tphous**  , the daughter of Heraclius Soter and **Sarapous**  . She was born in the 5th year of the reign of Hadrian, A.D. 120, and died in the twelfth year, A.D. 127, aged six years, two months, and eighteen days. From Ḳûrna [Thebes]. [No. 6708.]

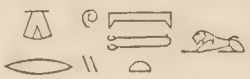
CASE DD. 1. Mummy of **Mut-em-mennu**  , a lady of the College of the god Âmen-Rā at Thebes. Under the head is the pillow, which was found in the coffin. The swathing is a very fine piece of work, and is one of the best examples extant. About A.D. 100. From Thebes. [No. 6704.] [For the coffin, see Wall-case 61.] (See **Plate XXIII.**)

2. Mummy of an unknown person in a painted shroud. On the breast is a wire framework, with gilded figures of the gods. About A.D. 100. From Thebes (?). [No. 6714.] (See **Plate XXIV.**)

3. Mummy of **Cleopatra**  , surnamed Candace, a member of the family of Cornelius Pollius, archon of Thebes, in a painted shroud with portrait. Her comb is inserted in the bandages on the

left side of the head, on which are the remains of a wreath. She lived eleven years, one month, and twenty-five days. About A.D. 100. From Ḳûrna [Thebes]. [No. 6707.] [For the painted wooden sarcophagus and mummy-board, see Case FF.]

CASE EE. Rectangular wooden vaulted sarcophagus of **Soter**  , archon of Thebes, a member of the noble family of Cornelius Pollius. His mother's name was Pimu. He was a relative of the above lady, Cleopatra. On the top of the sarcophagus is a gilded figure of the hawk of Rā-Harmachis, the rising sun, wearing a disk upon his head. On the outside are painted the Judgment scene, a ram-headed hawk, Åmen-Rā in the form of a beetle with four rams' heads, the boat of the Sun, the visit of the soul to the dead body, figures of the gods of the underworld, etc. On the inside are the goddess Nut, and the twelve signs of the zodiac. About A.D. 110. From Ḳûrna [Thebes]. [No. 6705.] [For the shroud and mummy-board, see Wall-case 69.] (See **Plate XXV.**)

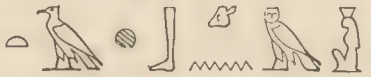
CASE FF. Rectangular wooden vaulted sarcophagus and mummy-board of **Cleopatra**  , who was surnamed Candace, a member of the family of Cornelius Pollius, archon of Thebes. On the outside are painted the Judgment scene, the scene of the deceased offering to Seker-Osiris, figures of the gods, etc.; the inside is ornamented with figures of the gods in bright colours; and on the mummy-board is the goddess Nut enclosed within a floral design. About A.D. 100. From Ḳûrna [Thebes]. [No. 6706. [For the mummy, see Case DD.]



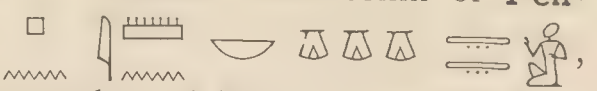
Sarcophagus of Soter, archon of Thebes, about A.D. 110.

[No. 6705.]

Roman Period.

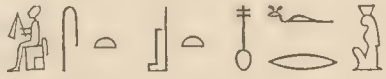
WALL-CASES 53 and 54. Wooden outer coffin of **Ta-kheb-khenem**  , the daughter of Peṭā-khensu, a doorkeeper in the temple of Åmen-Rā at Thebes, and of "the lady of the house," Nes-Mut; with painted head-dress and pectoral. The line of hieroglyphics on the cover has almost disappeared, and, except for the brief inscription on the sides, the body of the coffin is without ornament. On the inside is a figure of the goddess Nut. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6690.] [For the inner coffin, see First Egyptian Room, Wall-case 41; for the second outer coffin, see Wall-case 49; and for the mummy, see Standard-case R.]

WALL-CASE 55. Wooden coffin of **Peṭâ-Åmen**  , a doorkeeper of the temple of Rā, and son of Åsår-mes, the chief doorkeeper of the temple of Rā; with painted head-dress and pectoral. On the inside is a figure of the goddess "Nut, the mother of the company of the gods," holding in each hand the emblem of life. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6683.] [For the mummy, see First Egyptian Room, Standard-case P.]

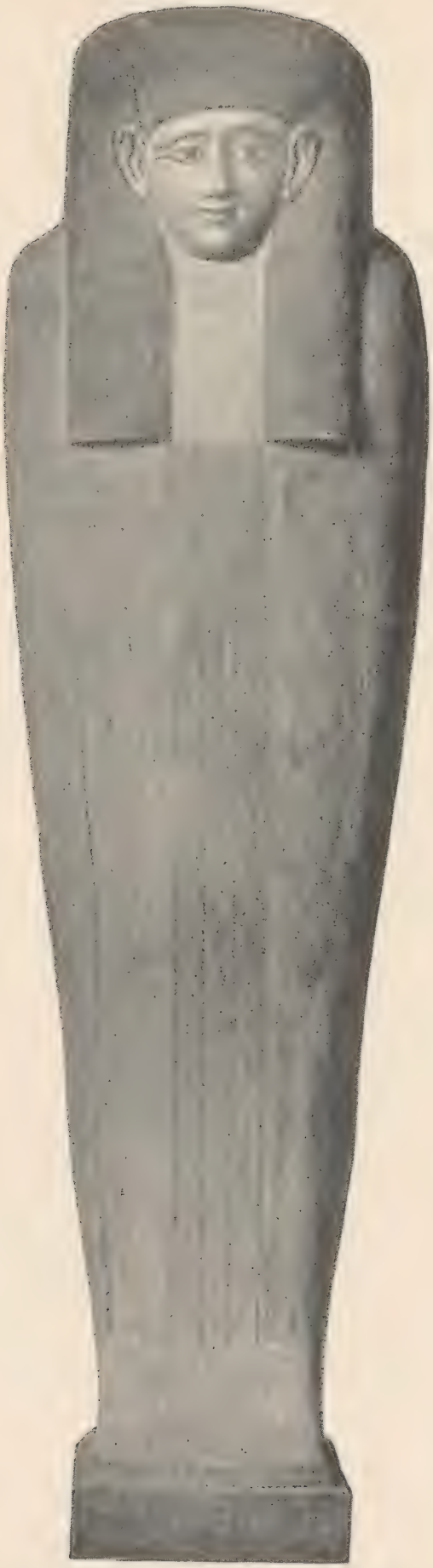
WALL-CASE 56. 1. Wooden outer coffin of **Pen-Åmen-neb-nest-taui**  , prophet of Åmen and prophet of Bast, the son of Nes-ba-neb-Ṭaṭṭu, who held the same offices, and of "the lady of the house," Ta-hatheret; with painted head-dress and pectoral. The line of hieroglyphics on the cover has almost disappeared and, except for the brief inscription on the sides, the body of the coffin is without ornament. On the inside is a figure of the goddess Nut.

XXVIth dynasty, about B.C. 550. From Thebes. [No. 6675.] [For the inner coffin, see First Egyptian Room, Wall-case 43, and for the mummy, see Standard-case R.]

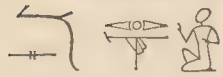
2. Painted wooden outer coffin of **Nes-ta-utchat**  , the daughter of Tcheṭ-Mut-âuf-ānkh, ornamented with a portion of the Judgment scene, in which the deceased is being led into the presence of the gods; the scene of the deceased lying upon her bier; and several short prayers for funeral offerings, etc. The wooden face, which is carved out of hard wood and pegged to the coffin, is a fine example of its kind. XXVIth dynasty, about B.C. 550. From Thebes. [No. 22,813.] [For the mummy and inner coffin, see Wall-case 46, and for the second outer coffin, see Wall-case 58.]

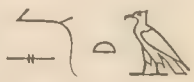
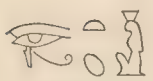
WALL-CASE 57. 1. Wooden outer coffin of **Shepset-Âset - nefer**  , the daughter of Khensu-mes and the "lady of the house," Shepset-Âset-nefer; with painted head-dress and pectoral. The body of the coffin is quite plain. Above the head are two lines of text containing prayers for funeral offerings. XXVIth dynasty, about B.C. 550. From Thebes. No. 6702.]

2. Wooden inner coffin of **Nes - Amsu**  , the son of I-em-ḥetep and Nes-Tefnut; with gilded face and head-dress painted dark green. The hieroglyphic texts are prayers for funeral and other offerings from a late version of the Book of the Dead. A good example of the style of coffin in Egypt between B.C. 400 and B.C. 300. XXVIIIth dynasty, about B.C. 400. From Akhmîm (Panopolis). [No. 29,581.] [For the outer coffin, see Wall-case 58, and for the mummy, see Standard-case BB.] (See **Plate XXVI**).



Inner coffin of Nes-Amsu, about B.C. 400.
[No. 29,581.]

WALL-CASE 58. 1. Wooden outer coffin of **Nes-Amsu**  , the son of I-em-ḥetep and Nes-Tefnut; with gilded face. Traced with yellow paint upon a black ground are figures of the goddess Nut and other deities, the hawk of Horus, the vulture of Mut, and a number of short prayers for funeral and other offerings. A very interesting example of the period immediately preceding the Macedonian conquest of Egypt. XXVIIIth dynasty, about B.C. 400. From Akhmîm [Panopolis]. [No. 29,582.] [For the inner coffin see Wall-case 57, and for the mummy, see Standard-case BB.]

2. Wooden outer coffin of **Nes-ta-utchat**   , the daughter of Tcheṭ-Mut-âuf-ānkh; with painted head-dress and pectoral. XXVIth dynasty, about B.C. 550. From Thebes. [No. 22,813.] [For the mummy and innermost coffin, see First Egyptian Room, Wall-case 46; and for the second outer coffin, see Wall-case 56.]

WALL-CASES 59 and 60. Massive wooden outer coffin of **Ḥeru-netch-tef-f**  , a prophet of the god Âmen in the Apts (the modern Karnak), Horus, Isis, Anubis, Amsu, and other gods, the son of Nekht-Ḥeru-ḥeb, a priest who held the same offices, and of Ta-nefer-ḥetep, a sistrum-bearer in the temple of Âmen-Rā at Thebes. The entire coffin is painted black inside and out, and covered with extracts from the Book of the Dead and prayers traced in yellow. On the inside is a well drawn figure of the goddess Nut, having some of the characteristics of Greek work of the period in Egypt. The face of this coffin resembles the face of the ordinary Sidonian sarcophagus, of which those of Tabnith and Eshmunazar are typical examples (see the

cast in the Assyrian Basement). Between B.C. 500–350. From Thebes. [No. 6677.] [For the inner coffin, see First Egyptian Room, Wall-case 44; and for the mummy, see Standard-case BB.]

WALL-CASE 61. 1. Wooden inner coffin of a priestess; the cover and coffin do not belong to each other, although they were found together. The face is painted white, and is intended to be a portrait, but the rest of the coffin is undecorated, probably because the ancient Egyptian funeral observances were now becoming neglected. Ptolemaïc period, about B.C. 300. From Thebes. [No. 25,257.]

2. Wooden coffin of **Mut-em-mennu**  , a lady of the College of Åmen-Rā at Thebes. Roman period, A.D. 100. From Thebes. [No. 6703.] [For the mummy, see Standard-case DD.]

WALL-CASE 62. 1. Cartonnage case of **Tcheṭ-Ḥeru-åuf-ānkh**  , a priest; painted with figures of a ram-headed vulture, Horus, Isis, Nephthys, the four children of Horus, and other deities, and with symbols of "life" and "protection." In the Ptolemaïc period this class of cartonnage entirely superseded the inner coffin of earlier times. From B.C. 400 to B.C. 300. From Thebes. [No. 6684.]

2. Beautifully painted cartonnage case of the mummy of an unknown priestess; with an inscription containing a prayer to Rā-Harmachis, Tem, Ptaḥ-Seker-Åsår, and Un-nefer (*i.e.*, Osiris) for funeral offerings. The face is painted flesh colour, and the head-dress is ornamented with lotus-flowers, rosettes, etc. Below the collar or pectoral are figures of Horus-Beḥuṭet in the form of a

PLATE XXVII.



Painted cartonnage case of an unknown priestess, about B.C. 300.
[No. 6686.] Ptolemaïc period.

PLATE XXVIII.



Painted cartonnage case of a priestess, about A.D. 100.
[No. 29,583.]

winged disk with pendent uræi; Ptaḥ-Seker-Åsår, the triune god of the resurrection; winged serpents, emblematic of the goddesses Isis and Nephthys; the soul of the deceased in the form of a human-headed hawk; and emblems of "life," the eyes of the sun, etc. Ptolemaïc period, about B.C. 300. From Thebes. [No. 6686.] (See **Plate XXVII.**)

3. Cartonnage case of the mummy of a girl; painted with figures and emblems of the gods, the Judgment scene, etc. The space where the name of the deceased should come, with the prayer for funeral offerings, is left blank. Late Ptolemaïc period, about B.C. 100. From Thebes. [No. 6687.]

WALL-CASE 63. 1. Painted cartonnage case of a priestess, with an inscription containing a prayer to Osiris, Isis, and Anubis, for funeral and other offerings. On the red ground on each side of the text are painted figures of forty of the gods of the Judgment Hall of Osiris; figures of the great gods and goddesses, and of animals sacred to them; the snake earth-gods carrying along the mummy of the deceased; the deceased lying on her bier attended by Anubis, etc. Roman period, about the first century A.D. From Edfu. [No. 29,583.] (See **Plate XXVIII.**)

2. Mummy of **Artemidorus**, a Greek settler in Egypt; enclosed in a plaster-case painted bright red, and gilded with scenes in imitation of those found on mummies and coffins of the ancient period. In the first century after Christ it was the fashion to insert painted portraits of the deceased on the cartonnage cases, and the custom was continued down to the second or third century, when plaster portraits took their place. The portrait of Artemidorus is a fine example. Below the gilded collar or pectoral are two figures of the goddess Maāt, and

the Greek inscription ΑΡΤΕΜΙΔΩΡΕ ΕΥΨΥΧΙ, "O Artemidorus, farewell." The scenes represent (1) the mummy of Artemidorus on his bier; by the side is Anubis, and Nephthys and Isis stand at the head and foot; (2) Thoth and Horus performing a ceremony before the crowned emblem of the god Osiris. (3) The soul revisiting the dead body, and its resurrection in the form, and with all the attributes, of Osiris. (4) The winged disk; and (5) between the feet, the *atef* crown or crown of Osiris. About A.D. 200. From the Fayyûm. Presented by H. Martyn Kennard, Esq., 1888. [No. 21,810.] (See **Plate XXIX.**)

WALL-CASES 64 and 65. 1–3. Three painted cartonnage cases for the mummies of a Greek and his two wives, probably the best examples of this kind in Europe. The head-dress and collar of the man, which are studded in imitation of precious stones, indicate that he was a person of high rank; the face is clearly a portrait. On the breast are painted figures of Osiris, Horus, Apis, Asâr-Ḥāpi, Thoth, Khnemu, etc.; and scenes of the deceased lying upon his bier and attended by Anubis and the four children of Horus; guarded by ram-headed, jackal-headed, and serpent deities; and guarded by Anubis. The cartonnage cases of the two wives have gilded faces and necks. The dress is a long tunic reaching to the ankles, and highly ornamented in front, and a small cape with ends falling over the shoulders. Both ladies wear heavy jewellery. Along the borders of the second case are painted figures of the ancient gods of Egypt, but drawn and disposed in a way that shows that the artist had no idea of their meaning; and the name of the deceased is written in Demotic characters on the left shoulders. The cartonnage of the first of these two cases is largely composed of fragments of papyrus inscribed with



Mummy of Artemidorus, a Greek settler in Egypt, with painted portrait, about A.D. 200.

[No. 21,810.]

PLATE XXX.



Painted papyrus mummy-case of a Græco-Egyptian official, about A.D. 200.
[No. 29,584.]

PLATE XXXI.



Painted papyrus mummy-case of a Græco-Egyptian lady, about A.D. 200.
[No. 29,585

writing in Greek of the second century. About A.D. 200. From Apu or Panopolis [Akhmîm]. [Nos. 29,584–29,586.] (See **Plates XXX and XXXI.**)

4. Wooden coffin of a girl; probably the daughter of one of the two ladies. Over her yellow tunic is a robe of red cloth or silk, trimmed with a green material; and on the wrists are snake-bracelets. On the sides of the coffin are painted figures of the deceased, offering to the gods Osiris, Anubis, Seker, Åmen, Isis, Nephthys, Uatchit, Nephthys, Nekhebet, Shu, and the four children of Horus. Notwithstanding the late period of the coffin, these are very accurately painted. On the foot, which projects considerably, is painted a winged disk with two hands, each holding a palm branch, from which hangs the symbol of the thirty-years' festival. Between the upraised arms is the emblem of "life." About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 29,587.]

WALL-CASE 66. 1. Painted linen covering for the mummy of **Seusert-Setes,** "the lady of the house, the "messenger of the god Amsu, the lord of Apu [Pano-"polis], the daughter of Set, the chancellor of the city of "Apu and prophet of Amsu of the third order, and of "the lady of the house, Nes-Amsu." Above the inscription is a beetle holding the sun's disk and the emblem of eternity, and on each side of it are two of the four children of Horus or Osiris. These painted figures in late times take the place of the *faïence* figures of the gods which were usually laid on the body. Late Ptolemaïc period, about B.C. 100. From Apu or Panopolis [Akhmîm]. [No. 17,177.]

WALL-CASES 66 and 67. 1. Wooden coffin of a child of high rank, made in the form of the god Osiris. The

face is gilded, and over the forehead are the asps (uræi), and winged disks and asps typical of royal birth or rank. In the hands are the crook and flail, symbols of dominion and sovereignty; and on the breast is a deep collar, with finials of hawks' heads. From the neck is suspended a pectoral, upon which are a scarab and two hawks with disks in relief; and near this are painted figures of the four children of Horus. The line of hieroglyphics, in black, on a green ground, is illegible. The diamond pattern painted on the coffin represents the blue porcelain bead-work which was commonly laid over mummies from the XIXth to the XXVIth dynasties. [See First Egyptian Room, Wall-cases 11–16.] This coffin has not been opened. About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 29,588.] (See **Plate XXXII.**)

2. Painted cartonnage case for the mummy of a child, whose name is written in Demotic characters below the left hand. About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 29,589.]

3. Painted cartonnage case for the mummy of a young girl; ornamented with figures of the goddess Nut, the hawk of Horus, etc. About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 28,590.]

4. Mummy of a Greek child enclosed in a casing of bitumen and plaster, wrapped in linen coverings, painted with scenes of the deceased adoring the principal gods of Egypt; over the face is a painted portrait of the deceased. About A.D. 200. From the Fayyûm. Presented by H. Martyn Kennard, Esq., 1888. [No. 21,809.]

5. Mummy of a Greek child, prepared with bitumen; with a gilded cartonnage covering for the head and shoulders. On the bandages are painted scenes of the



Wooden coffin of a child, about A.D. 200.

[No. 29,588.] Roman Period.

deceased offering to Osiris and other gods, and the Judgment. Above the feet are the funeral boat, and the deceased lying upon the bier, by the side of which stands Anubis. The child carries a bunch of red flowers in the left hand, a funeral custom in the East from time immemorial. About A.D. 200. From the Fayyûm. [No. 22,108.]

6. Plain wooden coffin of a child, made in the form of the god Osiris. Late Roman period. About A.D. 200. From Upper Egypt. [No. 22,938.]



No. 24,781. Painted plaster head of a man from a coffin.

7. Ten portrait heads of painted plaster. In succession to the practice of inserting a painted portrait of the deceased in the cartonnage casing, an instance of which is seen in the mummy of Artemidorus above, a fashion appears to have grown up, in the third century, of affixing a head and hands and feet, moulded in plaster, to the coffin, now made in rectangular form of plain wood. The heads here exhibited are generally very fine specimens; and most of them are probably portraits of persons of Greek and Roman blood. Third century A.D.. From Upper Egypt. [Nos. 24,902, 29,477, 24,779, 24,780, 24,903, 24,904, 26,799, 24,781, 24,901, 30,723.]

8. Roughly made coffin painted with the figure of a serpent, etc., and the mummy of a Græco-Roman baby in a wrapping, painted with a portrait. Third century. From Memphis (?). [No. 6715.]

On the floor of the case are exhibited part of a skull from a mummy [No. 6649]; part of the face from a mummy's skull which has been gilded [No. 24,574]; and four **heads of mummies**, of which Nos. 6719 and 6720 are, by reason of their completeness, particularly interesting.

WALL-CASE 68. 1. A fine set of painted and gilded cartonnage heads, arranged on three shelves (some with inlaid obsidian eyes), for placing on mummies; with two of them are the painted and gilded cartonnage coverings for the feet [Nos. 29,473, and 29,475]. Third century A.D. Chiefly from Apu or Panopolis [Akhmîm].

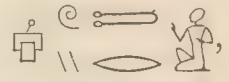
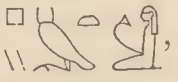
2. Painted plaster portrait face from the cartonnage covering, and skull from the mummy of an official. Roman period. Early second century, A.D. [Nos. 30,845, 30,846.] Presented by the Egypt Exploration Fund, 1899.

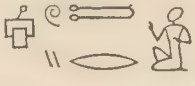
3. Small wooden coffin made up in modern times from pieces of ancient wood; enclosing a baby mummy, which is also a forgery. From Thebes. [No. 6951.]

4. Human femur broken and badly joined during life. From Abydos. [No. 37,340.] Presented by the Egypt Exploration Fund, 1902.

WALL-CASE 69. 1. Wooden floor or "mummy board" of the sarcophagus of **Cornelius**  , on which is painted a figure of the goddess Nut in the

form of a Græco-Roman lady of the first century; above her is the winged disk. About A.D. 110. From Ḳûrna [Thebes]. [No. 6950.]

2. Painted linen covering stretched on a frame, which was found laid upon the mummy of **Soter**  , an archon of Thebes, the son of the lady **Pimet**  , and a member of the noble family of Cornelius of the same city. Soter was a relative of the lady Cleopatra, whose mummy is exhibited in case DD. On the linen is a figure of the god Osiris, with all his attributes of royalty and dominion; above whom are Thoth and Horus pouring out libations. On one side are Isis and two of the children of Horus, and on the other are Nephthys and the other two children of Horus. About A.D. 110. From Ḳûrna [Thebes]. [For the sarcophagus, see Case EE.] [No. 6705.]

3. Wooden floor, or "mummy board" of the sarcophagus of the same **Soter**  , painted with a figure of the goddess Nut surrounded by a floral design. About A.D. 110. From Ḳûrna [Thebes]. [No. 6705.] [For the sarcophagus, see Case EE.]

4. Head of the wooden coffin of **Puâa**, an official. Late period. From Thebes. [No. 25,270.]

5. Fragment of the side of the wooden coffin of **Puâa**  . [No. 22,754.]

6. Fragments of wool work. Two winged figures (Erotes) in a boat, human heads in medallions at the corners, and floral border. About A.D. 400. From

Akhmîm. [No. 20,717.] Presented by the late Rev. G. J. Chester, B.A., 1887.

WALL-CASES 70 and 71. Large and handsome linen bier-cloth or winding sheet, in two portions, embroidered in coloured wools, with a frieze of cherubs holding collars or necklaces, baskets of flowers, fruit, etc. In the centre two cherubs are supporting a crown, within which is worked the cross (Coptic shape), and the rest of the cloth is ornamented with birds, vases of fruit and flowers, rosettes, diamond-shaped ornaments, etc. This rare piece of work, which is probably the only complete example in Europe, was found wrapped round the body of a Copt buried on a board in a shallow grave at Akhmîm, the ancient Apu or Panopolis, in Upper Egypt, which was famous for its linen weaving as far back as the XVIIIth dynasty, and where most of the linen used for funeral purposes was made. Third or fourth century. [No. 29,771.]

2. Portions of cards, with leaden seals, which were fastened to mummies during the Græco-Roman period when they were pledged. First or second century. [Nos. 6511 and 29,775.]

3, 4. Two portraits of Græco-Roman ladies painted on panels for insertion in the bandages over the faces of the deceased. About A.D. 100. From Memphis. [Nos. 5619 and 29,772.]

WALL-CASES 73–76. A series of sets of **Canopic Jars** (so called on account of their resemblance to the particular vase shape of Osiris, called Canopus), made of limestone, terra-cotta, and wood. They held the intestines of the human body, which were embalmed separately. A set consisted of four, and was placed under or near the bier. Each vase was dedicated to one of the four children of Horus, genii of the dead, whose

A SET OF CANOPIC JARS.



Amset
[No. 22,374].



Ḥāpi
[No. 22,375].



Tuamutef
[No. 22,377].



Qebḥsennuf
[No. 22,376].

names were Âmset (or Mesthâ), Ḥâpi, Ṭuamutef, and Qebḥsennuf. The cover of the jar of Âmset is shaped as the head of a man [see No. 22,374], that of Ḥâpi as the head of an ape [No. 22,375], that of Ṭuamutef as the head of a jackal [No. 22,377], and that of Qebḥsennuf as the head of a hawk [No. 22,376]. In the Greek and Roman periods the heads of the whole set were uniform [see Nos. 9535, 9536 and 9537]. The stomach and large intestines were dedicated to Âmset, the smaller intestines to Ḥâpi, the lungs and heart to Ṭuamutef, and the liver and gall-bladder to Qebḥsennuf. The jars were sometimes placed in chests (see Third Egyptian Room, Wall-cases 111–118), which were drawn on sledges to the tomb. In the case of poor people, models only of the vases were used [see Nos. 9562, 9563, 9564, and 9565]; and, finally, small wax figures of the genii were laid under the bandages [see Nos. 15,563 15,564, 15,573, and 15,578] when the use of jars was discontinued.

WALL-CASE 76. Here are examples of **ushabtiu** figures placed in boxes in the form of a funeral shrine. In No. 8522 are two figures, and in Nos. 24,711 and 24,712 seven terra-cotta and four wooden figures respectively. No. 25,568 was made for Sutimes, the scribe of the treasury of Âmen at Thebes, and was laid in his coffin.

In WALL-CASES 77–82 are grouped the figures made of wood or porcelain, dating from B.C. 1500 to B.C. 100. Wooden *ushabtiu* are common to all periods between these dates. Of the porcelain ones, the blue glazed figures date from B.C. 1500 to B.C. 600; the figures with purple and mauve inscriptions, from about B.C. 1400; the green figures, with or without the square pedestal which is carried up the back, begin about B.C. 650, and continue until the Roman period. The following are

types of the several classes:—Wooden and porcelain figures of Seti I., B.C. 1370 [Nos. 8579, 8572, 8578, 8573, 8580, 8577, 8899, 8896, 8897, 8900, 9216]; wooden figures of Rameses VI., B.C. 1166 [Nos. 29,998 and 29,999]; wooden figures of Rameses IX., B.C. 1133 [Nos. 8571 and 8570]; blue and green glazed figures of Pa-netchem and his wife, B.C. 1040 [Nos. 15,763, 30,000, 30,001]; wooden figures of Meruâ-Rā, with gilded collars and bracelets [Nos. 22,742 and 22,743]; wooden figure of Rut-nefer-ābt [No. 30,002]; wooden figure of Åmen-em-åpt, an overseer of the palace [No. 8604]; wooden figure of Atāāi, with inscription inlaid in gold [No. 18,669]; wooden figure of Tchi-mire, with inscription inlaid in green [No. 8652]; wooden figure inscribed in hieratic [No. 21,704]; glazed figures, with white and blue inscriptions [Nos. 30,003 and 30,004];



Wooden ushabti figure of Rameses VI., inscribed with the VIth Chapter of the Book of the Dead. [No. 29,999.] XXth dynasty.

green glazed figures of Henat [No. 8956], Psemtek [No. 8974], Peṭā-Åset [No. 8966], Ḥeru-kheb [No. 8950] Tcheṭ-Ptaḥ-ānkh [No. 8930], Ānkh-Ḥāpi [No. 30,005], and Nāheb [No. 9152]. Of special interest are the three following figures of the XXVIth dynasty :—



Ushabti figure of Tchā-nehebu. [No. 34,279.]

Ushabti figure of **Psammetichus I.**, King of Egypt, B.C. 664–610. [No. 21,922.]

Ushabti figure of **Uaḥ-åb-Rā** (Apries), King of Egypt, B.C. 595–570. [9106.]

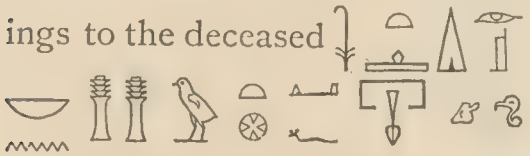
Ushabti figure of Tcha-nehebu, a superintendent of royal barges. [No. 34,279.]

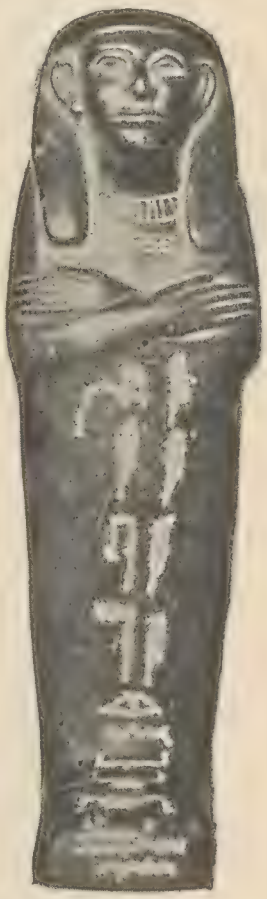
WALL-CASES 83–85. A large collection of **Ushabtiu** figures (so called as the "answerers" to the bidding of the deceased), made of stone, alabaster, wood, clay, steatite, glazed Egyptian porcelain, wax, etc. They were deposited in the tombs, either in wooden boxes, or laid singly along the floor, and sometimes in the sarcophagi and coffins. They were supposed to do the field labours which the deceased might be bidden by the god Osiris to perform in the underworld. In the earliest period, the name of the deceased for whom the figure was made was written upon it, but afterwards it was cut. Originally the hands, which are usually crossed over the breast, held nothing;

but as early as the XIIth dynasty a hoe, cord, and basket were placed in them. From B.C. 2000 these figures were inscribed with versions of the VIth Chapter of the Book of the Dead. The following are the most important types of stone and alabaster figures in Wall-cases 83–85:—

1. Marble figure, uninscribed. VIth dynasty, B.C. 3400. [No. 8844.]

2. Fine stone ushabti figure, uninscribed. XIth or XIIth dynasty. [No. 36,435.]

3. Diorite ushabti figure, made for a man whose name is omitted. It is important to note that on the back is a prayer addressed to Osiris, lord of Ṭaṭṭu, who is asked to give sepulchral offerings to the deceased  . XIIth dynasty, or later. [No. 32,556.]



No. 3. Diorite ushabti figure. [No. 32,556 XIIth dynasty.

4. Marble figure, inscribed in ink After the XIIth dynasty. [No. 27,369.]

5. Limestone figure, uninscribed. After the XIIth dynasty.

6. Fine limestone ushabti figure, made for **Aāḥ-mes I.**, the first king of the XVIIIth dynasty, about B.C. 1700. The text is a version of the VIth chapter



Diorite ushabti figure of Åmen-hetep II., King of Egypt, about B.C. 1500. [No. 35,365.]

of the Book of the Dead. [No. 32,191.]

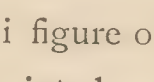
7. Fine diorite ushabti figure, made for **Amen-ḥetep II.,** king of Egypt, about B.C. 1500. The text is a version of the VIth chapter of the Book of the Dead. From Thebes. [No. 35,365.]

8. Portion of a granite figure, inscribed with the prenomen of **Amenophis III.,** B.C. 1450. [No. 8690.]

9. Painted marble figure, made for **Neḥi,** and inscribed with the VIth Chapter of the Book of the Dead. About B.C. 1200. [No. 8704.]

10. Fine stone ushabti figure made for **Neka,** a superintendent of the cattle of Åmen Rā. On the breast in

relief is a human-headed hawk, with outstretched wings, emblematic of the soul. XIXth dynasty. From Memphis. [No. 33,926.]

11. Limestone ushabti figure of Aui  , with face and hands painted red; the whole figure was covered with a vitreous glaze. XIXth dynasty. [No. 9173.]

12. Portion of an alabaster figure, inscribed with the name of Rameses III. (?). XIXth or XXth dynasty, about B.C. 1200. [No. 8695.]

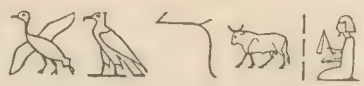
13. Bronze ushabti figure of Rameses III. XXth dynasty. [No. 33,938.] Presented by the Trustees of the Christy Collection, 1865.

14. Zoned alabaster figure, uninscribed, made for a king. About B.C. 1200. [No. 8693.]

15. Painted alabaster figure, uninscribed. About B.C. 1200. [No. 29,405.]

16. Painted alabaster figure, inscribed with the prenomen of **Rameses V.** About B.C. 1100. [No. 8699.]

17. Limestone figure, inscribed in hieratic with the name and titles of Pen-Amen, a legal official. XXIInd dynasty. [No. 8824.]

18. Limestone figure of  engraved with the VIth Chapter of the Book of the Dead. The text is inlaid with blue pigment. XXIInd dynasty. [No. 8703.]

19. Stone figure of Osiris, inscribed with the VIth Chapter of the Book of the Dead. This figure is of peculiar interest, for the hands, instead of being crossed over the breast, are pendent; and instead of the hoe, cord, and basket, they hold the emblem of the tree trunk of Osiris and the buckle of Isis. The soul of the deceased, in the form of a human-headed bird, is represented pressing itself to the breast of the figure. XXVIth dynasty, or later; about B.C. 550. [No. 29,403.]

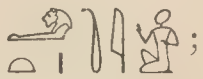
20. Painted limestone figure, clad in the usual attire of the deceased. XXVIth dynasty, about B.C. 550. [No. 9447.]

21. Fine alabaster figure, made for Åāḥ-mes, a clerk-of-the-works of the temple of Åmen, inscribed with the VIth Chapter of the Book of the Dead. XXVIth dynasty, about B.C. 500. [No. 24,427.]

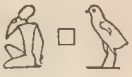
22. Stone figure, made for Unua, a priest of Åmen; the face and inscription are gilded, and on the breast is a hawk-headed pectoral. About B.C. 300. [No. 24,390.]

As being of interest artistically, may also be mentioned:—

1. Bronze figure of Åni  , a scribe. From Abydos. XXth dynasty. [No. 32,692.]

2. Painted limestone figure of Ḥāt-thå  ; the name has been added in ink. XXIInd dynasty. [No. 29,404.]

3. Painted limestone figure of Ii  . XXIInd dynasty. [No. 24,428.]

4. Painted limestone figure of Ȧpu-sherȧ  . XVIIIth dynasty. [No. 32,557.]

WALL-CASES 86–88. A series of hard-wood faces. eyes, ears, beards, hands, etc., from mummy cases and coffins of all periods. The faces are usually portraits, the most interesting being Nos. 6885, 6886, 6887, and 20,746; the pupils and whites of the eyes are made of obsidian. On the floor of the case are a number of terra-cotta covers of coffins of a late period. Other objects of interest are :—

1. Model of an ear in bronze, for attaching to a mummy. [No. 2393.]

2. A false great toe of leather of the right foot, which was sewed on to the bandages of a mummy in place of the missing toe. [No. 29,996.]

3. Bronze hawk, with outstretched wings, for laying upon a mummy's breast. [No. 22,840.]

4. Electrotype cast of a stone inscribed with a version of the LXIVth Chapter of the Book of the Dead; the original was made for the precentor **Pe-ṭā-Ȧmen-Rā**  . [No. 29,553.]

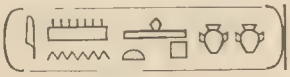
5. Terra-cotta heart surmounted by the head of a hawk wearing a uræus. [No. 35,412.]

6. Marble heart, with a human head. [No. 29,665.]

7. Mottled stone heart, with a human head. [No. 29,666.]

8. Portion of the end of a thick wooden coffin inscribed in hieratic with a version of the XVIIth Chapter of the Book of the Dead; the text was copied for **Menthu-ḥetep,** a king of the XIth dynasty, B.C. 2600. [No. 29,997.]

9. Portion of a wooden coffin in which the texts and pattern have been inlaid with lapis-lazuli, carnelian, and other precious stones; parts of it were gilded. Roman period. [No. 26,800.]

10. Thick plaque, formed of two pieces of leather sewn together, and covered with plaster, on which is traced, in red outline, a figure of the king **Àmen-ḥetep-àbui** (). This object was found in a tomb in the Valley of the Tombs of the Kings at Thebes. [No. 36,378.]

11. Eight painted cartonnage pectorals, made during the late period, from B.C. 600 to B.C. 100, to lay upon the breasts of mummies. They are ornamented with: (1) a winged beetle with disk; (2) the goddess Nut with outstretched wings; (3) the soul visiting the body in the tomb; (4) the four children of Horus, and other gods. Nos. 6963, 6964, 6965, 6966, 6968, and 6969 were specially made for the people with whom they were buried; but No. 6967 formed part of an undertaker's stock, blank spaces being left for the insertion of a name.

12. Portion of an Osiris crown, gilded and inlaid with pieces of red and blue glass, which are intended to represent carnelian, lapis-lazuli, and mother-of emerald. XXIInd dynasty. [No. 35,053.]

13. An interesting group of amulets which were placed in coffins under the heads of mummies, and for this reason are called *hypocephali*. The hypocephalus is usually made of layers of linen, fastened together by gum on plaster, and is circular in form; it is slightly concave, in order that it may fit more readily the back of the head of the deceased. The vignettes usually consist of figures of the gods, the boats of the sun, boats wherein are

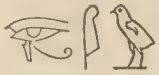


Hypocephalus of Tche-ḥa. [No. 37,330.] From Abydos. XXXth dynasty.



Painted linen hypocephalus, inscribed with part of the CLXIInd Chapter of the Book of the Dead. [No. 37,909.] XXXth dynasty.

hawks, figures of the Children of Horus, etc. In the centre is a ram god, with four rams' heads, wearing the Atef crown, who is being adored by apes; he symbolizes both Rā and Osiris, and is the type of the Ram of Mendes, who was the chief god of that city. His worship was almost universal in the late period. The texts on the hypocephalu are usually extracts from the CLXIInd chapter of the Book of the Dead, which was entitled "The chapter of making heat to be under the head

"of the deceased" In the Rubric to the chapter the deceased is made to pray, "O Åmen, O Åmen, "who art in heaven, turn thy face upon the dead "body of thy son, and make him sound and strong "in the Underworld." If the chapter were written on new papyrus, and then placed under the head of the mummy, it was believed that "abundant "warmth would be in him throughout, even like "that which was in him when he was upon earth." Of special interest among the hypocephali here exhibited is No. 37,330, which is made of bronze; it was made for the "divine father" **Tche-ḥrå**  , the son of Utchat-Shu  . XXXth dynasty. From Abydos. Presented by the Egypt Exploration Fund, 1902.

14. Fragment of the covering of a mummy, on which is painted a winged disk, etc., and the following inscription :—

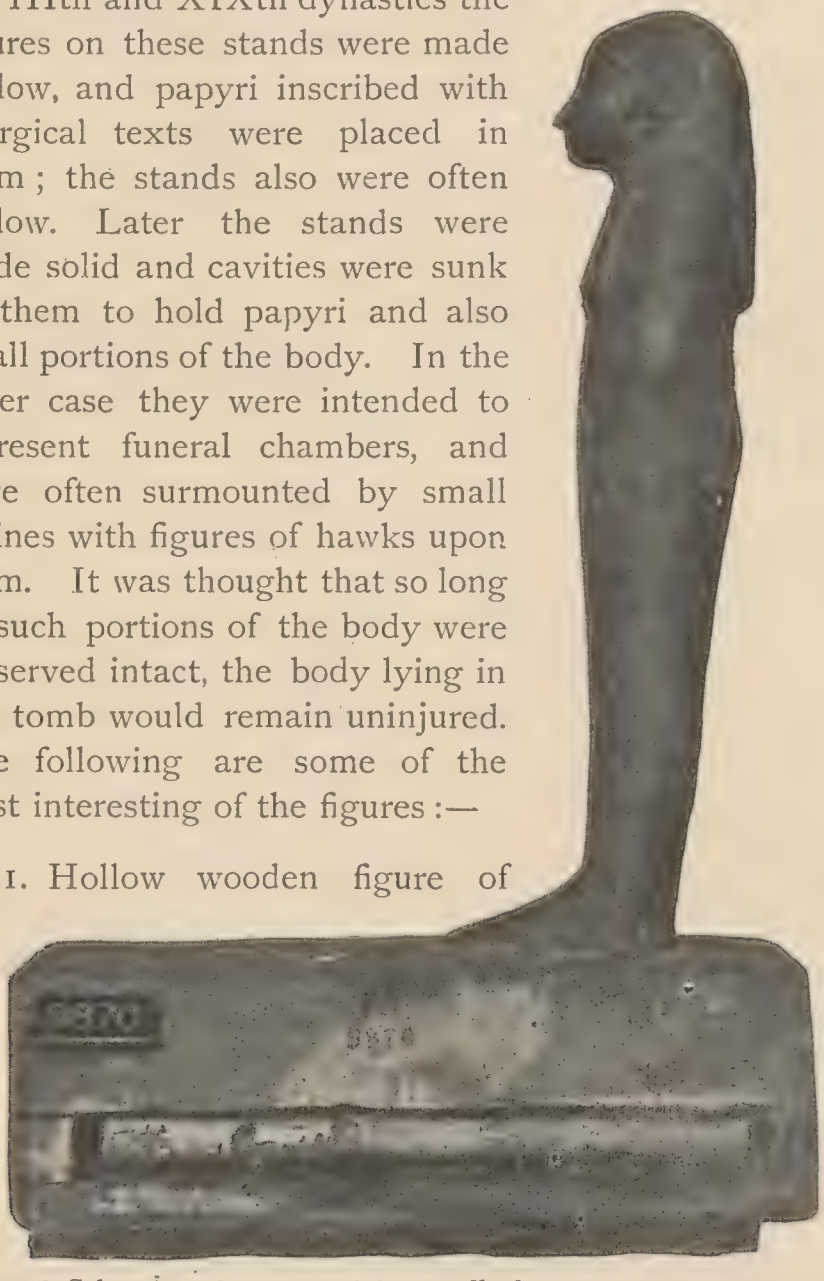
ΜΗΛΥΠΟΥCΙΛΒΑΝΟC
ΟΥΔΙCΑΘΑΝΑΤΟCΕΝΤΟ
ΚΩCΜΩΤΟΥΤΩ

i.e., "Grieve not, Silvanus, no man is immortal in "this world." [No. 34,255.]

On the floor of the case are a number of portions of painted wooden coffins, and a series of terra-cotta coffin-lids of rough work. After the XIXth dynasty.

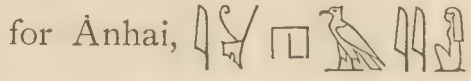
WALL-CASES 89-92. A large collection of painted wooden figures, on stands, of **Ptaḥ-Seker-Åsår,** a triune god who embraced the attributes of Ptaḥ the creator, of Seker the god of death, and of Osiris the god of the resurrection, through whom all men obtained life in the world

to come. The god wears on his head horns, disk and plumes; in his hands, crossed upon his breast, are the flail and crook, emblems of sovereignty and dominion. In the XVIIIth and XIXth dynasties the figures on these stands were made hollow, and papyri inscribed with liturgical texts were placed in them; the stands also were often hollow. Later the stands were made solid and cavities were sunk in them to hold papyri and also small portions of the body. In the latter case they were intended to represent funeral chambers, and were often surmounted by small shrines with figures of hawks upon them. It was thought that so long as such portions of the body were preserved intact, the body lying in the tomb would remain uninjured. The following are some of the most interesting of the figures:—



Ptaḥ-Seker-Âsâr figure containing a roll of papyrus, about B.C. 500.

1. Hollow wooden figure of Osiris, standing upon a pedestal in the form of the symbol of right and truth; inside it was found the

handsomely painted Book of the Dead which was inscribed for Ȧnhai,  , a priestess of Ȧmen. About B.C. 1000. [No. 20,868.]

2. Stand of a Ptaḥ-Seker-Ȧsȧr figure, with cavity in which is laid a papyrus inscribed in hieratic with chapters from the Book of the Dead. About B.C. 800. [No. 9872.]

3. Figure of Ptaḥ-Seker-Ȧsȧr on a stand with a cavity in the side, in which lies a papyrus inscribed in hieratic with chapters from the Book of the Dead. About B.C. 500. [No. 9870.]

4. Figure of Ptaḥ-Seker-Ȧsȧr on a stand with a cavity containing a small portion of a body, and fitted with a sliding model of the cover of a funeral chest; made for Pe-ṭâ-Ȧsȧr  (Petosiris). About B.C. 400. [No. 9749.]

5. Painted and gilded figure of Ptaḥ-Seker-Ȧsȧr, on a stand, with a cavity containing a small portion of a body, over which is the model of the cover of a funeral chest surmounted by a hawk. It was made for Nasui  . About B.C. 500. [No. 9737.]

6. Painted and gilded figure of Ptaḥ-Seker-Ȧsȧr, on a stand, with a cavity containing a small portion of a body; made for Ḥeru-neter-atef, a priest of Ȧmen-Rā at Thebes. About B.C. 400. [No. 9736.]

7. Painted figure of Ptaḥ-Seker-Åsår, on a stand; made for Ha-nefer, who in the inscription prays for sepulchral gifts. About B.C. 350. [9861.]

8. Model of a sarcophagus surmounted by four human-headed hawks, or souls, wearing disks, and a jackal; the sides are painted with the emblems of the tree trunk which held the dead body of Osiris, and the buckle of Isis; from the stand of a Ptaḥ-Seker-Åsår figure. About B.C. 600. [No. 18,162.]

On the walls of the room are the following reproductions of Vignettes, etc., from the Book of the Dead:—

1. Ani, standing with both hands raised in adoration before Osiris. Behind him is his wife:



Åsår nebt pa qemātet en Åmen Thuthu

Osiris, the lady of the house, priestess of Amen, Thuthu.

Litany of Osiris: (1) "Homage to thee, [O lord of] "starry deities in An, and of heavenly beings in Kher-āḥa; "thou god Unti, who art more glorious than the gods who "are hidden in Annu.

"(2) Homage to thee, O Ån in Antes (?), Horus, thou "dweller in both horizons, with long strides thou stridest "over heaven, O thou who dwellest in both horizons.

"(3) Homage to thee, O soul of everlastingness, thou "Soul who dwellest in Tattu, Un-nefer, son of Nut; thou "art lord of Aḳert.

"(4) Homage to thee in thy dominion over Tattu; the "*urerit* crown is established upon thy head; thou art the "One whose strength is in himself, and thou dwellest in "peace in Tattu.

"(5) Homage to thee, O lord of the acacia tree, the "Seker boat is set upon its sledge; thou turnest back the "Fiend, the worker of evil, and thou causest the *utchat* to "rest upon its seat.

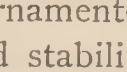
"(6) Homage to thee, O thou who art mighty in thine "hour, thou great and mighty god, dweller in An-ruṭ-f, "lord of eternity and creator of everlastingness; thou art "the lord of Suten-ḥenen.

"(7) Homage to thee, O thou who restest upon Right "and Truth, thou art the lord of Abydos, and thy limbs "are joined unto Ta-sertet; thou art he to whom fraud "and guile are hateful.

"(8) Homage to thee, O thou who art within thy boat, "thou bringest Ḥāpi (*i.e.*, the Nile) forth from his source; "the light shineth upon thy body, and thou art the dweller "in Nekhen.

"(9) Homage to thee, O creator of the gods, thou King "of the North and of the South; O Osiris, victorious, ruler "of the world in thy gracious seasons; thou art the lord "of the world.

"O grant thou unto me a path whereon I may pass in "peace, for I am just and true; I have not spoken lies "wittingly, nor have I done aught with deceit."

1. Ani and his wife Thuthu approaching the first Ārit, the cornice of which is ornamented with  , *i.e.*, emblems of power, life, and stability. At the entrance sit three gods, the first having the head of a hare, the second the head of a serpent, and the third the head of a crocodile. The first holds an ear of corn (?), and each of the others a knife.

2. The scribe Ani and his wife Thuthu addressing the guardians of the **seven halls of the Underworld.** A doorkeeper, a watcher, and a herald, guard each hall, and

the deceased can only obtain admission by declaring their names.

II. The First Ārit: The name of the doorkeeper is Sekheṭ-ḥrȧ-āsht-ȧru; the name of the (2) watcher is Metti-heh (?), the name of the herald is Ha-kheru.

Text: [Words to be spoken when Osiris cometh to the First Ārit in Amenta.] Saith (3) Ani, triumphant, when he cometh to the first Ārit: "I am the mighty one who "createth his own light. (4) I have come unto thee, O "Osiris, and purified from that which defileth thee, I adore "thee. Lead on; (5) name not the name of Re-stau unto "me. Homage to thee, O Osiris, in thy might and in thy "strength (6) in Re-stau. Rise up and conquer, O Osiris, "in Abydos. Thou goest round about heaven, thou sailest "in the presence of Rā, (7) thou seest all the beings who "have knowledge. Hail, Rā, who circlest in [the sky]. "Verily I say [unto thee], O Osiris, I am a (8) godlike "ruler. (9) Let me not be driven hence, (10) nor from the "wall of burning coals. [I have] opened the way in Re-"stau; (11) I have eased the pain of Osiris; [I have] "embraced that which the balance hath weighed; [I have] "made a path for him in the great valley, and [he] maketh "a path. Osiris shineth" (?).

III. The second Ārit, guarded by three gods; the first of whom has the head of a lion, the second the head of a man, and the third the head of a dog. Each holds a knife.

Text: (1) The Second Ārit. The name of (2) the doorkeeper is Un-ḥāt (3) the name of the watcher is (4) Seqeṭ-ḥrȧ; the name of the herald is Uset.

[6] Saith Osiris Ani, when he cometh unto this *ārit:*

"He sitteth to do his heart's desire, and he weigheth (7) "words as the second of Thoth. The strength of Thoth "humbleth the (8) hidden Maāta gods who feed upon Maāt "throughout the years [of their lives]. I make offerings "at the (9) moment when [he] passeth on his way; I pass "on and enter on the way. Grant thou that I may pass "through and that I may gain sight of Rā together with "those who make offerings."

IV. The third Ārit, guarded by three gods; the first with the head of a jackal, the second the head of a dog, and the third the head of a serpent. The first holds an ear of corn (?), and each of the others a knife.

Text: (1) The Third Ārit. The name of the (2) door-keeper is Ḳeq-ḥauau-en-peḥui; the name of the (4) watcher is Se-res-ḥrā; the name of the herald is Āaa.

Saith Osiris Ani, [when he cometh to this *ārit*]: (6) "I am hidden [in] the great deep, [I am] the judge of the "Reḥui. I have come and I have done away the offences "of Osiris. I am building up the standing place (7) "which cometh forth from his *urerit* (?) crown. I have "done this business in Abydos, I have opened the way in "Re-stau, I have (8) eased the pain which was in Osiris. "I have made straight his standing place, and I have made "[his] path. He shineth in Re-stau."

V. The fourth Ārit, guarded by three gods; the first with the head of a man, the second the head of a hawk, and the third the head of a lion. The first holds an ear of corn (?), and each of the others a knife.

Text: (1) The Fourth Ārit. The name of the (2) doorkeeper is Khesef-ḥrā-āsht- (3) kheru; the name of the (4) watcher is Seres-ṭepu; (5) the name of the herald is (6) Khesef-Aṭ.

Saith Osiris, the scribe Ani, triumphant, [when he cometh to this *ārit*]: "I am the [mighty] bull, the (7) son "of the ancestress of Osiris. O grant ye that his father, "the lord of his godlike (8) companions, may bear witness "for him. Here the guilty are weighed in judgment. I "have brought unto (9) his nostrils eternal life. I am the "son of Osiris, I have made the way, I have passed there- "over into Neter-khert."

VI. The fifth Ārit, guarded by three gods; the first with the head of a hawk, the second the head of a man, and the third the head of a snake. Each holds a knife.

Text: (1) The Fifth Ārit. The (2) name of the door-keeper is Ānkh-f-em-fent; the name of the (3) watcher is Shabu; the name of the herald is Ṭeb-ḥrȧ-keha-kheft.

Saith Osiris, the scribe Ani, triumphant, [when he cometh to this *ārit*]: "I have brought unto thee the bones "of thy jaws in Re-stau, I have brought thee thy backbone "in Heliopolis, (7) gathering together all thy members "there. (8) I have driven back Āpep for thee. I have "poured water upon the wounds; I have made a path "among you. I am the Ancient One among the gods. "I have made the offering of Osiris, who hath triumphed "with victory, gathering his bones and bringing together "all his limbs."

VII. The sixth Ārit, guarded by three gods; the first with the head of a jackal, and the second and third the head of a dog. The first holds an ear of corn (?), and each of the others a knife.

Text: (1) The Sixth Ārit. (2) The name of the doorkeeper is Ȧtek-tau-kehaq-kheru; the name of the (4) watcher is Ȧn-ḥrȧ; (5) the name of the herald is Ȧṭes-ḥrȧ.

Saith Osiris, the scribe Ani, [when he cometh to this *ārit*]: "I have come (7) daily, I have come daily. I have "made the way; I have passed along that which was "created by Anubis. I am the lord of the (8) *urerit* crown, ". . . . . magical words. I, the avenger of right and "truth, have avenged his eye. I have swathed the eye of "Osiris, [I have made the way]; Osiris Ani hath passed "along [it] with you . . . . . "

VIII. The seventh Ārit, guarded by three gods; the first with the head of a hare, the second the head of a lion, and the third the head of a man. The first and second hold a knife, and the third an ear of corn (?).

Text: (1) The Seventh Ārit. The name of (2) the doorkeeper is Sekhem-Maṭenu-sen; the name of (4) the watcher is Āa-maā-kheru, (5) and the name of the herald is Khesef-khemi.

Saith Osiris, [the scribe] Ani, [when he cometh to this *ārit*]: "I have come unto thee, O Osiris, who art cleansed "of [thine] impurities. Thou goest round about heaven, "thou seest Rā, thou seest the beings who have knowledge. "Hail (7) Only One! behold, thou art in the *sektet* boat, he "goeth round the horizon of heaven. I speak what I will "unto his body; (8) it waxeth strong and it cometh to "life, as he spake. Thou turnest back his face. Prosper "thou for me all the ways [which lead] unto thee!"

3. The scribe Ani and his wife Thuthu addressing the guardians of **ten gates of the house of Osiris** in Sekhet-Aarru, a region in the underworld. Each gate is guarded by a doorkeeper, whose name must be declared by the deceased before he can obtain admission.

I. Ani and his wife Thuthu, with hands raised in adoration, approaching the **First Pylon,** which is guarded

by a bird-headed deity wearing a disk on his head, and sitting in a shrine the cornice of which is decorated with *khakeru* ornaments  .

Text: The First Pylon. Words to be spoken when [Ani] cometh unto the First Pylon. Saith Osiris Ani, triumphant: "Lo, the lady of terrors, with lofty walls, "the sovereign lady, the mistress of destruction, who "uttereth the words which drive back the destroyers, who "delivereth from destruction him that travelleth along the "way. The name of the doorkeeper is Neruit."

II. The second Pylon, which is guarded by a lion-headed deity seated in a shrine, upon the top of which is a serpent .

Text: Words to be spoken when [Ani] cometh unto the Second Pylon. Saith Osiris, the scribe Ani, triumphant: "Lo, the lady of heaven, the mistress of the world, who "devoureth with fire, the lady of mortals; how much "greater is she than all men! The name of the door-"keeper is Mes-Ptaḥ."

III. The third Pylon, which is guarded by a man-headed deity seated in a shrine, the upper part of which is ornamented with the two *utchats* and the emblems of the orbit of the sun and water  .

Text: Words to be spoken when [Ani] cometh unto the Third Pylon of the house of Osiris. Saith the scribe Ani, triumphant: "Lo, the lady of the altar, the mighty "one to whom offerings are made, the beloved (?) of every "god, who saileth up to Abydos. The name of its door-"keeper is Sebaq."

IV. The fourth Pylon, which is guarded by a cow-headed deity seated in a shrine, the cornice of which is ornamented with uræi wearing disks  .

Text: Words to be spoken when [Ani] cometh unto the Fourth Pylon. Saith Osiris, the scribe Ani, [triumphant]: "Lo, she who prevaileth with knives, mistress of the world, "destroyer of the foes of the Still-Heart, she who decreeth "the escape of the needy from evil hap. The name of its "doorkeeper is Neḳau."

V. The fifth Pylon, which is guarded by the hippopotamus deity, with her fore feet resting upon the buckle, the emblem of protection  , seated in a shrine, the cornice of which is ornamented with  , emblematic of flames of fire.

Text: Words to be spoken when [Ani] cometh unto the Fifth Pylon. Saith Osiris, the scribe Ani, triumphant: "Lo, the flame, the lady of breath (?) for the nostrils; one "may not advance to entreat her . . . . . shall not "come into her presence. The name of its doorkeeper is "Ḥentet-Ārqiu."

VI. The sixth Pylon, which is guarded by a deity in the form of a man, holding a knife and a besom, seated in a shrine, above which is a serpent.

Text: Words to be spoken when [Ani] cometh unto the Sixth Pylon. Saith Osiris, the scribe Ani, triumphant: "Lo, the lady of light, the mighty one, to whom men cry "aloud; man knoweth neither her breadth nor her height; "there was never found her like from the beginning (?).

"There is a serpent thereover whose size is not known; it "was born in the presence of the Still Heart. The name "of its doorkeeper is Semati."

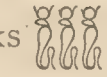
VII. The seventh Pylon, which is guarded by a ram-headed deity  holding a besom, and seated in a shrine, the cornice of which is decorated with *khakeru* ornaments.

Text: Words to be spoken when [Ani] cometh unto the Seventh Pylon. Saith Osiris, the scribe Ani, triumphant: "Lo, the robe which doth clothe the feeble one (*i.e.*, the "deceased), weeping for what it loveth and shroudeth. "The name of the doorkeeper is Sākti-f."

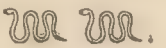
VIII. The eighth Pylon, which is guarded by a hawk  wearing the crowns of the North and South  , seated on a sepulchral chest with closed doors; before him is a besom, and behind him is the *utchat*  . Above the shrine are two human-headed hawks, emblems of the souls of Rā and Osiris, and two emblems of life  .

Text: Words to be spoken when [Ani] cometh unto the Eighth Pylon. Saith Osiris, the scribe Ani, triumphant: "Lo, the blazing fire, the flame whereof cannot be quenched, "with tongues of flame which reach afar, the slaughtering "one, the irresistible, through which one may not pass by "reason of the hurt which it doeth. The name of the "doorkeeper is Khu-t'chet-f."

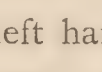
IX. The ninth Pylon, which is guarded by a lion-headed deity wearing a disk and holding a besom, seated

in a shrine, the cornice of which is ornamented with uræi wearing disks  .

Text: Words to be spoken when [Ani] cometh unto the Ninth Pylon. Saith Osiris, Ani, triumphant: Lo, she "who is chiefest, the lady of strength, who giveth quiet of "heart to her lord. Her girth is three hundred and fifty "measures; she is clothed with mother-of-emerald of "the south; and she raiseth up the godlike form and "clotheth the feeble one . . . . . The name of the door-"keeper is Ari-su-tchesef."

X. The tenth Pylon, which is guarded by a ram-headed deity wearing the *atef* crown  , and holding a besom, seated in a shrine, upon the top of which are two serpents  .

Text: Words to be spoken when [Ani] cometh unto the Tenth Pylon. Saith the Osiris, Ani, [triumphant:] "Lo, she who is loud of voice, she who causeth those to "cry who entreat her, the fearful one who terrifieth, who "feareth none that are therein. The name of the door-"keeper is Sekhen-ur."

4. Ani and his wife Thuthu, each holding the emblem of air  in the left hand, and drinking water with the right from a pool,  , on the borders of which are palm trees laden with fruit.

Text: (1) The Chapter of breathing the air and of having power over the water in the netherworld. Saith Osiris Ani: "Open to me! Who art thou then, and "whither dost thou fare? (2) I am one of you. Who

"is with thee? It is Merti. Separate thou from him, "each from each, when thou enterest the Mesqen. He "letteth me sail to the temple of the divine beings who "have found their faces (?) (4) The name of the boat is "'Assembler of Souls'; the name of the oars is 'Making "the hair stand on end'; the name of the hold is 'Goad'; "(5) and the name of the rudder is 'Making straight for "the middle' . . . . . (6) Grant ye to me "vessels of milk together with cakes, loaves of bread, cups "of drink, and flesh in the temple of (7) Anubis."

Rubric: If this chapter be known [by Ani] he shall go in after having come forth from the underworld.

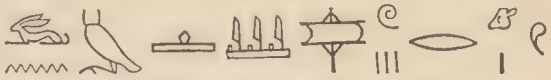
5. The mummy of Ani lying on a bier; above is his soul in the form of a human-headed bird, holding Ω *shen*, the emblem of eternity, in its claws. At the head and foot stands an incense burner with fire in it.

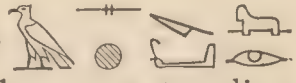
Text: (1) The chapter of causing the soul to be united to its body in the underworld. Saith Osiris Ani: "Hail, thou god Annetu! Hail, O Runner, (2) dwelling "in thy hall! O thou great god, grant thou that my "soul may come unto me from wheresoever it may be. "If it would tarry, then bring thou unto me (3) my soul "from wheresoever it may be. [If] thou findest [me], "O Eye of Horus, make thou me to stand up like those "beings who are like unto Osiris and who never lie down "in death. Let not (4) Osiris Ani, triumphant, triumphant, "lie down in death in Annu, the land wherein souls are "joined unto their bodies, even in thousands. My soul "doth bear away with it my victorious spirit (5) whither- "soever it goeth . . . . . (6) If it would tarry, "grant thou that my soul may look upon my body. [If] "thou findest [me], O Eye of Horus, make thou me to

"stand up like unto those . . . . . (7) Hail, ye gods, who "row in the boat of the lord of millions of years, who tow "it (8) above the underworld, who make it to pass over the "ways of Nu, who make souls to enter into their glorified "bodies, (9) whose hands are filled with righteousness, and "whose fingers grasp your sceptres, destroy ye (10) the foe. "The boat of the Sun rejoiceth, and the great god ad- "vanceth in peace. Behold [ye gods], grant that this soul "of Osiris Ani (11) may come forth triumphant before the "gods, and triumphant before you, from the eastern horizon "of heaven, to follow unto the place where it was yesterday, "in peace, in peace, in Amenta. (12) May he behold his "body, may he rest in his glorified frame, may he never "perish, and may his body never see corruption."

Rubric: To be said over a golden [figure of a] soul inlaid with precious stones, which is to be placed on the neck of Osiris.

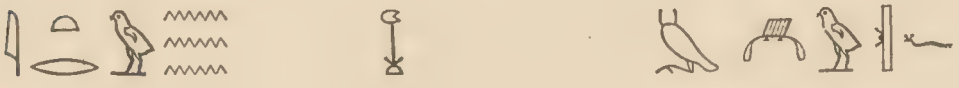
6. The Sekhet-ḥetepet or "Fields of Peace," surrounded and intersected with streams. They contain the following:

I. Thoth, the scribe of the gods, holding pen and palette, introduces Ani, who is making an offering, and his *ka*, to three gods, who have the heads of a hare, serpent, and bull respectively, and are entitled  *pauti*, "the "company of the gods." Ani and a table of offerings in a boat. Ani addressing a hawk standing on a pylon-shaped pedestal, before which are an altar and a god. Three ovals. The legend reads:  *un em ḥetep sekhet nifu er fent*, "Being at peace in the "Field [of Peace], and having air for the nostrils."

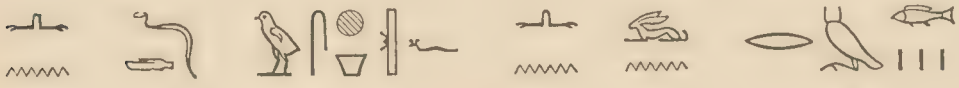
II. Ani reaping wheat, with the words  *asekh Ausâr*, "Osiris reaps"; guiding the oxen treading

out the corn; standing with hands raised in adoration behind the *bennu* bird  , and holding the *kherp* sceptre  , and kneeling before two vessels of red barley and wheat. The hieroglyphics  seem to mean, "the food of the shining ones." Three ovals.

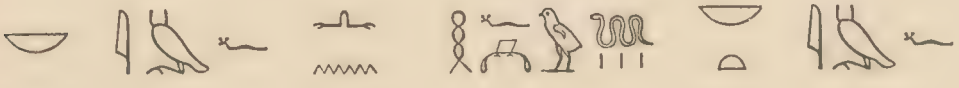
III. Ani ploughing with oxen in a part of the Fields of Peace called  "Sekhet-âanre": with the word  *sekau*, "to plough." The two lines of hieroglyphics read :—



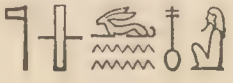
âtru	1000	*em*	*āu* - *f*
The river is	one thousand [cubits]	in	its length.

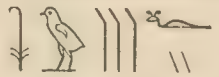


ân	*tcheṭ*	*usekh* - *f*	*ân*	*un*	*remu*
Not can be told		its width.	Not	exist	fishes



neb	*âm* - *f*	*ân*	*ḥefāu*	*nebt*	*âm* - *f*
any	in it,	not [exist]	serpents	any	in it.

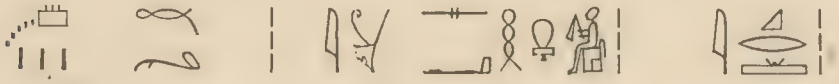
IV. A boat bearing a flight of steps  and floating on a stream; above is the legend *tchefau* (?). A boat of eight oars, each end shaped like a serpent's head, bearing a flight of steps; at the stern is written  , and at the bows 

neter ȧm Un-nefer, "the god therein is Un-nefer." The stream which flows on the convex side of the small island is called  *ȧshet pet*, "flood (?) of [heaven]." On the other island is placed a flight of steps, by the side of which is written  . The space to the left represents the abode of the blessed dead, and is described as:—



ȧuset *khu* *āu-sen* *meḥ* *sekhef*

The seat of the shining ones. Their length is cubits seven



ȧt *meḥ* *khemt ȧn* *sāḥu* *ȧqeru*

the wheat cubits three; the blessed dead who are perfected



asekhet - sen

they reap [it].

7: I. A hall, within which, on the left, Ani stands before two tables of offerings bearing libation water and lotus-flowers, with hands raised, adoring Rā, hawk-headed. Next are ranged seven cows, each one couchant before a table of offerings, and each having a *menȧt* attached to the neck; and a bull standing before a table of offerings. Behind them are four rudders, and on the extreme right are four triads of gods, each triad having a table of offerings bearing a libation vase and a lotus-flower (?).

Text: (1) Saith Osiris Ani, triumphant: "Homage to "thee, (2) O thou lord, thou lord of right and truth, the "One, the lord of eternity and creator (3) of everlastingness, "I have come unto thee, O my lord Rā. I have made "(4) meat offerings unto the seven kine and unto their "bull. O ye who give (5) cakes and ale to the shining "ones, grant ye to my soul to be with you. (6) May "Osiris Ani, triumphant, be borne upon your thighs; may "he be like unto one (7) of you for ever and for ever; "and may he become a glorious being (8) in the beautiful "Amenta."

II. Four Rudders: "(1) Hail, thou beautiful Power, "thou beautiful rudder of the northern heaven."

"(2) Hail, thou who goest round about heaven, thou "pilot of the world, thou beautiful rudder of the western "heaven."

"(3) Hail, thou shining one, who livest in the temple "wherein are the gods in visible forms, thou beautiful "rudder of the eastern heaven."

"(4) Hail, thou who dwellest in the temple of the "bright-faced ones, thou beautiful rudder of the southern "heaven."

III. Four triads of gods: "(5) Hail, ye gods who are "above the earth, ye pilots of the underworld."

"(6) Hail, ye mother-gods who are above the earth, "who are in the underworld, and who are in the House of "Osiris."

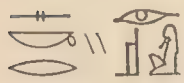
"(7) Hail, ye gods, ye pilots of Tasert, ye who are "above the earth, ye pilots of the underworld."

"(8) Hail, ye followers of Rā, who are in the train of "Osiris."

8: I. Ani standing before a table of offerings, with both hands raised in adoration. Behind him is his wife, wearing a lotus-flower and a cone upon her head, and holding a sistrum in her right and a lotus-flower in her left hand.

Text: (1) A Hymn of Praise to Osiris, the dweller in Amentet, Un-nefer within Ȧbṭu. Osiris Ani, triumphant, saith: "Hail, O my lord, who dost traverse (2) eternity, "and whose existence endureth for ever. Hail, Lord of "Lords, King of Kings, Prince, the God of gods who "(3) live with Thee, I have come unto Thee . . . . . "Make thou for me a seat with those who are in the "underworld, and who adore (4) the images of thy *ka* "(5) and who are among those who [endure] for (6) mil- "lions upon millions of years . . . . . (10) May no delay "arise for me in Ta-mera. Grant thou (11) that they "all may come unto me, great (12) as well as small. "Mayest thou grant unto the *ka* of Osiris Ani [the power] "to go into and to come forth (13) from the underworld; "and suffer him not to be driven back at the gates of the "*Ṭuat*."

II. A shrine wherein stands


Sekeri-Ȧsȧr


neb


shetait


neter āa

Seker-Osiris, lord of the hidden place, the great god,


neb

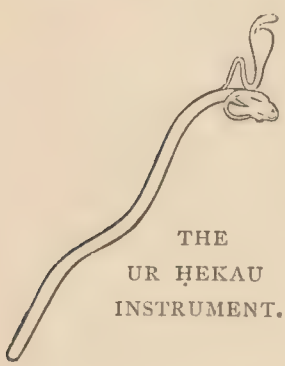

Neter-khert

the lord of the underworld.

He wears the white crown with feathers, and holds in his hands the sceptre  , flail , and crook.

9. The goddess Hathor, in the form of a hippopotamus, wearing upon her head a disk and horns; in her right hand she holds an unidentified object, and in her left the emblem of life. Before her are tables of meat and drink offerings and flowers. Behind the hippopotamus, the divine cow, Meḥ-urit, symbolizing the same goddess, looks out from the funeral mountain, wearing the *menàt* on her neck. At the foot of the mountain is the tomb; and in the foreground grows a group of flowering plants.

10. Funeral ceremonies before the tomb. On the left is the *Kher ḥeb*, or "Reader," who recites the funeral service, and he is followed by two mourners, six wailing women, and a servant bearing the staff, chair, and toilette (?) box of the deceased. On the right is a group of men performing the last rites. Before the door of the tomb stands the mummy of Hunefer; behind him, embracing him, stands Anubis, the god of the tomb; at his feet kneel his wife, "the lady of the house," Nasha, and his daughter, to take a last farewell of the body. By the side of a table of offerings stand three priests: the *Sem* priest, who wears a panther's skin, holding in his right hand a libation vase, and in his left a censer; a priest holding up to the face of the mummy four vases of unguent; and a priest holding in his right hand the instrument  for "opening the mouth," and in his left an instrument with which he is about to touch the mouth and eyes of the mummy. In the lower register are a cow and her calf, two men bearing as offerings a vase of unguent and the thigh of an animal, a table of offerings, a sepulchral box, a leopard's skin, and a table upon which are arranged libation and other vases, vases of unguent, the *meskhet* instrument



THE UR ḤEKAU INSTRUMENT.

 , the *pesh-en-Kef* instrument  , the instrument *ur ḥekau*, the boxes of purification, the bandlet, the bundles of spices (?), the instruments *seb ur*, *ṭemānu*, etc. On the rounded stele which stands close to the tomb, the deceased is seen standing in adoration before the god Osiris, and below are eleven lines of hieroglyphics, which read :—

"May Osiris, the governor of Àmentet, the lord of "eternity, who spreadeth out in everlastingness, the lord "of praises, the governor of the company of the gods, "may Anubis, the dweller in the town of embalmment, "the great god, the governor of the divine house, grant "unto the double of Osiris Hunefer, who is greatly favoured "by his god, the power to enter into and to come forth "from the underworld, and to follow the god Osiris in "all his festivals of the new year, and to receive offerings "of cakes, and to come forth into the presence [of the "god]."

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